

NEW AND ENLARGED EDITION.

**HOWE'S
ECLECTIC SCHOOL
FOR THE
CONCERTINA.**

INSTRUCTIONS IN ENGLISH AND GERMAN.

With over 200 of the very "Latest and best" SONGS, POLKAS, GALOPS, QUICK-
STEPS, &c., arranged and fingered expressly for this Instrument.

BY ELIAS HOWE.

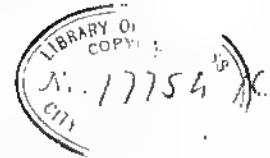
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INSTRUCTIONS FOR THE CONCERTINA.

One of the greatest recommendations of this instrument is, that it is easily learnt, and if attention be paid to the instruction given in this book, a moderate acquaintance with it may be obtained in a few days. The Notes and Chords are readily predicted, and they are naturally so sweet in themselves that no annoyance is given by learners during their course of practice.

OF HOLDING THE GERMAN CONCERTINA.

Pass the four fingers of each hand through the straps on each side; so as to have a command of the Keys, both the thumbs being outside the straps, the thumb of the right being kept in readiness to use the valve when required. This instrument can be played either sitting or standing. When two or more notes follow each other, which are to be produced outwards, and the bellows are already extended, it will be necessary to use the valve; the same method is to be adopted pressing inwards. Beginners find a difficulty in using the valve judiciously, generally either pressing or drawing the instrument too violently, thereby extending or contracting the bellows to the utmost, so that the valve is required, and thus often raising the duration of a note to be shortened. A little practice is of more service than any directions. Particular care must be taken not to draw out, or press in the instrument, without a key or the valve being open; for should both be closed, and the bellows moved, the instrument being straight might be considerably injured. When playing tunes which require expression, a very pleasing effect is produced by gently swinging the instrument backwards and forwards.

SCALE OF THE GERMAN CONCERTINA, With 10 or 20 Keys.

KEY OF C. | C DUR.

1 1 2 2 3 3 4 4 5 5

1 1 2 3 4 5

OG GB CD EF GA

GD DF GA BO DE

6 7 8 9 10

LEFT HAND. | LINKE HAND.

KEY OF G. | G DUR.

P 6 D P 7 D P 8 D P 9 D P 10 D

The letters D and P over the notes refer to the action of the bellows; D signifies to draw, and P to press. The figures under the notes denote the proper key to touch, figures 1, 2, 3, 4, 5, 6, are for the right hand; those thus: 1' 2' 3' 4' 5' 6' are for the left hand.

ANWEISUNG zur ERLERNUNG der CONCERTINA.

Eino der grössten Empfehlungen für dieses Instrument ist dass es leicht erlernen lässt und wenn auf die in diesem Buch gegebenen Anleitungen Acht gegeben wird nun in wenigen Tagen eines mittelmässigen Fertigkeit auf denselben erlangen kann. Die Noten und Accorde werden an sich sehr durch das Instrument produziert, so dass der Erlerner seiner Umgebung während der Übungszeit nie durch unreine Töne lästig wird.

VOM HALTEN DER DEUTSCHEN CONCERTINA.

Vier Finger jeder Hand setze man durch den an jeder Seite angebrachten Riemen um freie Bewegung an den Tasten zu erlangen; beide Daumen bleiben ausserhalb der Riemen, der rechte um das Ventil zu brauchen wenn dieses nöthig ist. Das Instrument kann entweder sitzend oder stehend gespielt werden. Wenn zwei oder drei Noten einander folgen welche noch im Anfangen produziert werden sollen, während die Bälge schon ganz auseinandergezogen sind, so ist man genöthigt das Ventil zu gebrauchen; dasselbe gilt auch beim zusammendrücken. Anfängern verursacht der rechtzeitige Gebrauch des Ventils oft Schwierigkeiten; gewöhnlich ziehen oder drücken darüber das Instrument zu stark, wovon die Bälge bis auf das Aeusserste entweder auseinander gezogen oder zusammengedrückt werden, wodurch das Ventil nöthig wird, was oft eine Abkürzung des Werthes der Note verursacht. Ein wenig Übung ist bessere Abhilfe hierfür als alle Anweisungen. Man muss darauf achten das Instrument nicht anzuziehen oder zusammenzupressen ohne dass eine Taste oder das Ventil geöffnet ist, denn sollten die Bälge bewegt werden während beide geschlossen sind, so könnte das Instrument, welches leicht leicht bedernd beschädigt werden. Wenn eine Melodie gespielt wird welche Ausdruck erfordert, so wird ein sanftes Vor- und Rückwärts beugen der Concertina einen sehr angenehmen Eindruck hervorbringen.

TONLEITER DER DEUTSCHEN CONCERTINA, Mit 10 oder 20 Tasten.

D P D P D P D P D P

1 1 2 2 3 3 4 4 5 5

1 2 3 4 5

BC DE FG AC BE

FG AB CD EG FB

Valve 6 7 8 9 10

RIGHT HAND. | RECHTE HAND.

D 6 P D 7 P D 8 P D 9 P D 10 P

Die Buchstaben D und P, über den Noten bezeichnen die Bewegung der Bälge; D bezeichnet ziehen (draw) und P zusammendrücken, (press). Die Zahlen unter den Noten bezeichnen die respective Tasten. Die Zahlen 1, 2, 3, 4, 5, 6, für die rechte Hand; dieselben mit einem Prunkt bezeichnet, 1' 2' 3' 4' 5' 6' für die linke Hand.

SCALE OF THE GERMAN CONCERTINA, With 28 Keys, and 8 rows of Keys.

TONLEITER DER DEUTSCHEN CONCERTINA, Mit 28 Tasten und mit 3 Reihen Tasten.

3

SCALE
in the key of B \flat .
TONLEITER
in B dur.



SCALE
in the key of C.
TONLEITER
in C dur.



SCALE
in the key of G.
TONLEITER
in G dur.



The above Scale is the same as for that with 22 keys, with the addition of the top row on each side of the Instrument in the key of B \flat , but the keys are numbered different.

The following intermediate notes are wanted to complete the Natural Scale (that is without flats and sharps) of German Concertinas.

Die obige Tonleiter ist dieselbe als für ein Instrument mit 22 Tasten, mit der Hinzusetzung der obern Reihe an jeder Seite des Instruments in B dur, jedoch sind die Tasten verschieden numerirt.

Die folgenden Kwischnnoten sind nothwendig um die natürliche Tonleiter der deutschen Concertina (d. i. ohne \sharp und \flat) zu vervollständigen.

Notes wanting on the
10 keyed instrument.
Noten nothwendig
beim zehntastigen
Instrument.



Notes wanting on the 20
and 22 keyed instrument.
Noten nothwendig
beim zwanzig und zwei-
undzwanzigtastigen In-
strument.

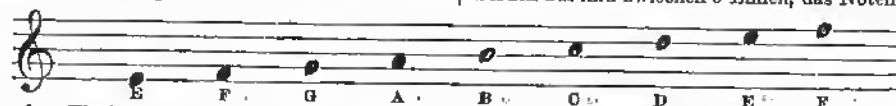


Notes wanting on the
28 keyed instrument.
Noten nothwendig
beim achtundzwanzig-
tastigen Instrument.



ANFANGSREGELN DER MUSIC.

Die Zeichen um die Länge der Töne zu bezeichnen werden Noten genannt. Dieselben werden auf und zwischen 5 Linien, das Notensystem, gesetzt.



Die Linien werden von unten an aufwärts gelesen; ebenso die Zwischenräume.

Geht man unter oder über die 5 Linien hinaus, so gebraucht man kleine Linien, Hüftlinien genannt, welche entweder durch die Noten, oder unter oder über dieselben, gezogen werden. Z. B.



VALUE OF THE NOTES.

WERTH DER NOTEN.

hat
Zwei halbe Noten.

oder
Vier Viertel.

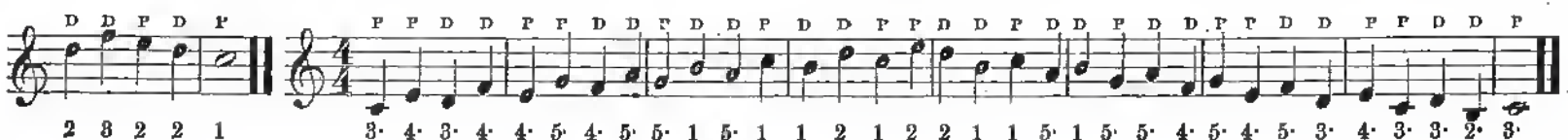
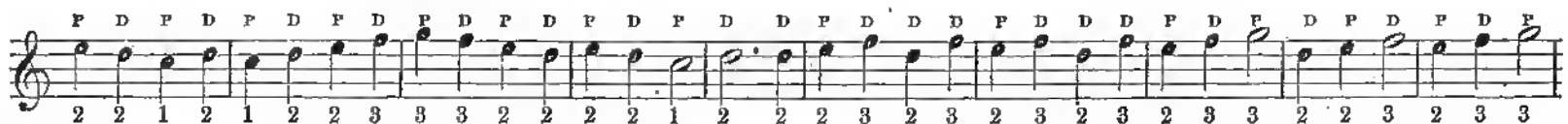
oder
Acht Achte.

oder
16 Sechzehntel;

oder
32 Zweihunddreißigstel



6 EXERCISE FOR THE GERMAN CONCERTINA.



0 FLOW GENTLY, SWEET AFTON. (For Two Concertinas.) 7

First system of musical notation for two concertinas. The top staff begins with a treble clef and a 3/4 time signature. Fingerings are indicated by numbers 1-5 below the notes. Dynamics are marked with 'P' (piano) and 'D' (diminuendo) above the notes.

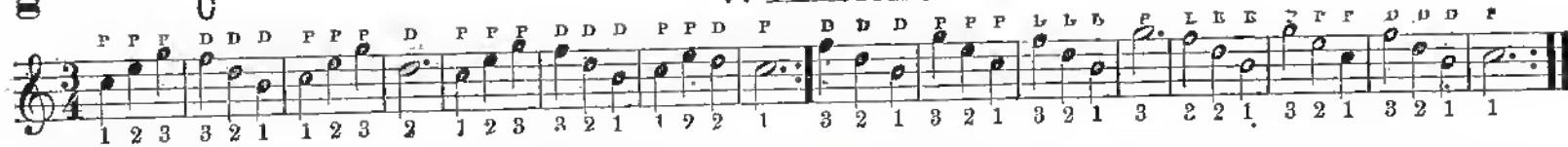
Second system of musical notation for two concertinas. The top staff continues the melody with treble clef and 3/4 time signature. Fingerings and dynamics are indicated as in the first system.

Third system of musical notation for two concertinas. The top staff concludes the piece with a double bar line. Fingerings and dynamics are indicated throughout.

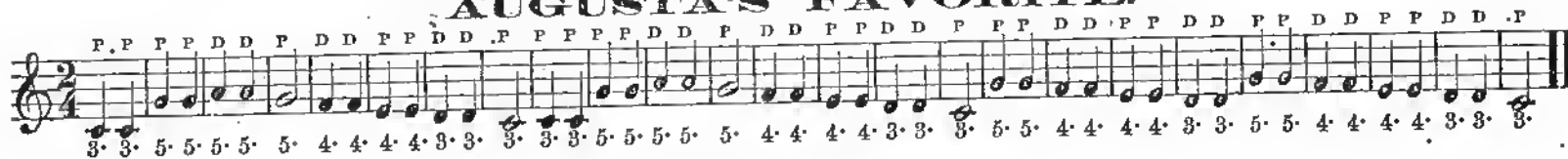
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C

WALTZ



AUGUSTA'S FAVORITE.



SWEET HOME,



BLUE EYED MARY.



JERUSALEM, THE GOLDEN.

F P P D P F D P P D P P P D P D P D F P P F D D P F D P F P D D P D D
 5. 2 2 3 2 2 2 1 2 3 3 3 2 3 2 2 1 2 5. 2 2 3 3 3 2 2 2 1 1 1 1 5. 5. 5. 1
 F D D P D P D D D P D P D P P P D P D P P D P F P D P F

1 2 2 3 3 2 2 1 1 1 2 2 3 3 5. 2 2 3 2 4 3 1 2 2 2 3 2 2 1

SHINING SHORE.

F P P F P D P P D P F P P D P D P D P P P D F P D F F P P D F D F
 5. 5. 1 1 2 2 1 2 2 3 2 2 1 5. 1 5. 5. 1 1 2 2 1 2 2 3 2 2 1 2 1
 F P P P P D P P D P P P D F P P D P P P P D P P D P P P D F D F

2 3 2 3 4 3 2 2 2 3 2 4 3 2 2 5. 5. 1 1 2 2 1 2 2 3 2 2 1 2 1

THE HEART THAT FEELS NO SORROW.

F P P F D P P D P P P P D P D P P P D P D D F D F D P P D F
 5. 2 2 2 1 3 2 5. 5. 2 2 2 1 2 5. 2 2 3 2 5. 2 2 3 1 1 1 2 2 1
 F D D D P P P D P D D P D P P P P D P D D P D F D P P D F

5. 2 2 1 5. 5. 1 1 1 2 2 2 3 3 5. 2 2 3 2 5. 2 2 3 1 1 1 2 1 1

LOTTIE LEE.*

LOCKWOOD.

5. 5. 5. 1 1 5. 5. 5. 5. 2 2 2 2 3 5. 5. 5. 5. 3 3 3 2 5. 5. 5. 5. 1 1 5. 5. 5. 5. 2 2 2 3 5. 5. 5. 5. 1 1 2 1 1

CHORUS.

2 3 3 3 2 2 3 2 3 2 2 3 3 2 2 1 2 2 2 3 3 3 2 2 3 2 3 2 2 3 2 2 2 2 1 1

DON'T YOU GO TOMMY.*

5. 5. 5. 1 1 1 2 2 1 4 3 3 3 8 2 4 5 4 3 2 1 2 5. 5. 5. 1 1 1 2 2 1 4 3 5 4 4 3 2 3 2 1 5.

CHORUS.

3 3 2 2 3 3 4 3 2 2 2 2 3 4 4 4 4 4 2 3 2 1 1 4 4 3 2 3 4 3 3 3 1 2 1

OH, WOULD I WERE A BIRD.

BLAMPIN.

5. 1 1 5. 5. 4 3 1 5. 5. 4 4 4. 3 4 4 5. 5. 1 1 1 5. 1 1 FINE. 3. 3. 5. 4. 5. 5. 5. 4. 4. 5. 5. 1 5. 5. 5. 5. 1 1 1 5. 1 5. 4. 4. 5.

D.C.

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CHORUS.—Shoo dy! don't both-er me, &c.

1.

♫ By permission of White, Smith & Perry, 300 Washington St., who have it arranged for the Piano. Price. 35 cents.

BEAUTIFUL BELLS.

P D P P P D D D D D D D D P D D P D P P D P E P D D D D
 2 2 2 3 1 2 2 5. 5. 1 5. 1 1 2 2 2 1 5. 5. 2 2 2 3 1 2 2 5. 5.

D D D D P D P P D D D P P P P P P P P D P P D P P D P D
 1 5. 1 1 2 2 1 5. 2 2 2 5. 5. 2 2 2 2 2 2 2 1 2 2 1 3 3 2 2

P D D D P D D D P P P D P D P D P P P P P P P D P D P
 5. 2 2 2 5. 5. 3 3 3 3 3 4 3 3 2 2 1 2 2 2 3 2 2 2 2 1

THE GOLDEN RING.

P P D P D D P P P P D P D P D P P D D P P P D P P D P P P
 3. 4. 5. 5. 5. 5. 5. 5. 5. 5. 1 1 1 2 1 1 1 4. 4. 5. 5. 4. 3. 3. 4. 5. 5. 5. 1 1 1 3. 4. 5.

P D D D P D D P D D P P P D D D P P D P D D P D P P P P P P
 5. 5. 1 2 2 2 1 5. 5. 1 1 1 1 2 1 5. 5. 4. 3. 5. 5. 1 5. 4. 4. 5. 5. 5. 5. 5. 5.

P P D P D P D P
 5. 1 1 1 2 1 1 1. 4. 4. 5. 5. 4. 3. 3. 3. 4. 4. 4. 2 2 1 4. 4. 5. 5. 4. 1 2 1 5. 5. 5. 1

F F D D F D F D D D D P D D P D D P P P P D F D F P P D D P
 3 3 3 4 3 3 2 2 1 1 5. 5. 5. 5. 5. 5. 3 3 3 3 2 3 2 2 2 3 3 3 3 3 4 3

D P D F D D D P D D P F D D P D P D P P P P D P P P D P P P D P D
 3 2 2 1 1 5. 5. 5. 5. 5. 5. 5. 1 1 2 2 3 3 3 4 3 1 2 2 2 3 1 2 2 3

D D D D D P D D P D P P D P F P P D P D D D D D D D D D P D P
 5. 1 1 1 1 2 2 2 1 5. 5. 2 2 2 3 1 2 2 3 5. 1 5. 1 1 5. 1 1 2 2 1

THE MERRIEST GIRL THAT'S OUT.

F F P P P P P P P P D D D D P F P D D D D P P P P D D D P P P P P P P P P P
 3. 3. 3. 3. 3. 1 1 1 1 1 5. 4. 5. 5. 5. 5. 5. 4. 4. 5. 5. 4. 4. 4. 4. 3. 3. 5. 5. 3. 3. 3. 3. 1 1 1 1

D D D D P P D D D D P P P P D D D P D P P P P P P P P P P D D D D
 1 5. 4. 5. 5. 5. 5. 5. 4. 4. 5. 5. 4. 4. 4. 4. 3. 3. 2. 3. 3. 1 3. 1 3. 3. 1 1 1 5. 2. 1

D D D D D D P P P P P P P P P P D D D D P P P P P P P P P P P P P P
 2. 1 2. 2. 1 1 5. 5. 3. 3. 3. 3. 1 1 1 1 1 5. 4. 5. 5. 5. 5. 5. 4. 4. 5. 5. 4. 4. 4. 4. 3. 3. 2. 3.

14

C

FIVE O'CLOCK IN THE MORNING.

Three staves of musical notation in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. Below the first staff is a line of fingerings: 5. 2 1 5. 5. 4. 5. 2 1 5. 5. 2 2 2 5. 1 5. 5. 5. 5. 2 2 1 1 1 2 2 5. 5. The second and third staves continue the melody with similar notation and fingerings. The third staff ends with a double bar line.

THOSE TASSELS ON THE BOOTS.

Three staves of musical notation in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. Below the first staff is a line of fingerings: 4. 4. 4. 4. 5. 3. 3. 4. 4. 5. 1 1 5. 5. 5. 5. 5. 3. 3. 5. 5. 3. 5. 4. 4. 4. 3. 3. 3. The second and third staves continue the melody with similar notation and fingerings. The third staff ends with a double bar line.

0

AS I'D NOTHING ELSE TO DO.

15

PD P D P D P P P D P D P D D P D P D P D P P P D D P P D D P D

1 2 2 3 3 4 3 2 1 2 2 3 3 4 2 1 2 2 3 3 4 3 2 1 4 1 3 5 3 5 3 3 4 5 2 2 2

D P D D D D P D D D D D P P P D P D P D D P P P D D P P P D P D P D P

2 1 1 5 2 5 2 5 3 3 4 4 3 3 3 3 2 2 1 2 4 3 3 2 3 3 4 5 4 5 4 3 3 3 2 3 2 2 1

LITTLE MAGGIE MAY.

P P P P D D D D P P D D P P P P P P D D D D P P D D

2 3 1 2 3 2 5 2 1 1 1 5 5 2 2 3 1 2 3 2 5 3 5 5 2 3 1

P P P P D D P D P P D D P D P P P P D D D D P P P D P

1 2 2 1 5 1 1 2 2 2 2 2 2 3 3 3 1 2 3 2 5 3 5 5 2 2 2 1

PULLING HARD AGAINST THE STREAM.

P P P P D D D P P D P P D D P P P P D D D P P P P D P D P

4 3 2 1 3 2 1 5 1 2 2 4 5 4 3 4 3 2 1 3 2 1 5 1 2 3 3 2 2 1

D P D P D P D P D D P D P D P D P D P D P D P D P D P D D P D P D D

2 3 3 2 2 4 5 3 5 4 4 4 2 3 3 2 3 3 2 2 4 5 3 5 4 4 4 2 3 2 4 5

FINE.

D.C.

0 THE BELL GOES A-RINGING FOR SAI-RAH. 17

P P P D P D P D P P P D D D D D D P D P P D P D P D D P P D D P D D D
 5. 5. 1. 1 1 2 1 5. 5. 4. 5. 5. 5. 5. 5. 2 1 1 5. 1 1 1 2 1 5. 5. 5. 5. 2 1 1 5. 1

P P D D D D P D P P P D D D D D P D D P D D D D P D P P D P D P D P D D P
 1 1 2 2 2 2 1 2 2 1 1 1 5. 5. 5. 5. 2 1 1 1 1 2 2 2 2 1 2 2 1 1 1 2 2 1 1 5. 5.

P D P D D P D P D D D D P P P P D P D D P D P D D P D D P D P D P P
 4. 4. 5. 5. 1 1 1 1 5. 2 1 3 2 1 4. 4. 5. 5. 1 1 1 1 5. 2 1 1 3 2 2 2 1

TEN LITTLE NIGGERS.

P P P D D P D P P P D D D P P P P D P D D P P P P D D
 5. 1 1 1 2 1 1 1 2 3 3 2 2 2 2 1 1 2 1 1 5. 5. 5. 1 1 1 2

P D P P P D D D P P P P D P P P P P P P D D P P P D D D
 1 1 1 2 3 3 2 2 2 2 1 1 2 5. 5. 1 CHORUS. 5. 1 1 1 2 2 1 2 2 2 3 3

P P P D P P P P P D D D P P P D D D P P P P D P
 2 1 1 2 5. 1 1 2 2 2 3 3 2 3 3 3 4 4 3 3 3 3 1 1

SLEEPING, DOZING POLKA.

18

Oh! I am so sleep-y, Oh! I am so tir'd, To the bed I must go soon, So I can get up at noon.

Oh! I am so sleep-y, Oh! I am so tir'd, To the bed I must go soon, So I can get up at noon.

ROBINSON CRUSOE.

ROBINSON CRUSOE.

3. 3. 4. 4. 4. 4. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 4. 4. 4. 4. 4. 5. 5. 5. 5. 5.

5. 5. 1 1 5. 4. 3. 3. 1 1 5. 5. 5. 5. 1 1 1 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 5. 4. 3. 3.

MOLLY, PUT THE KETTLE ON.

F D F D F P F P D D D, F D F P F P F D F P F P F D D F P F D D F P F P D D D F D F P F P D D F P P P D D D F

 3 4 3 3 2 1 1 3 5 2 1 1 5 5 3 4 3 3 2 1 1 2 5 1 1 2 1 3 2 2 1 1 3 5 2 1 1 5 5 2 1 3 2 2 1 1 2 5 1 1 1

JOHNNY SANDS.

P P P D D D P P P P D D P D D P P P P D D P D D D P P D D P D D D P P
 5. 1 1 1 5. 1 1 5. 5. 5. 5. 5. 1 1 5. 5. 5. 5. 1 1 1 1 2 3 2 1 5. 2 1 1 5. 1 1 2 5. 2 1 1 5. 1 1 2
 D D P D P P FINE. P P D D P P P P P P D D P P D D P P P P D P P D P P D P D D D
 3 2 3 1 1 1 5. 5. 2 1 5. 5. 5. 2 1 5. 2 3 2 2 1 2 2 2 2 2 2 2 1 1 5. 1 2 2 1 1 5. 1. D.C.

NOBODY GOING TO MARRY ME?

P D P P P P P P P P P P D P P D P P D P P P P D P D P D P P P P P D P P D P D P D
 5. 4. 4. 5. 1 1 1 1 1 2 2 2 1 1 1 1 2 2 5. 1 1 1 2 1 2 2 3 3 3 3 2 1 1 1 1 2 2 1 2 1 2
 P D P P D P D P P P P D P D P D P P D P D D P P D P D D P P P P P D P P D D P
 2 3 3 1 2 1 2 2 1 1 1 2 1 2 2 3 3 5. 5. 5. 5. 5. 1 1 1 2 2 3 3 2 2 3 3 2 1 5. 5. 5. 5. 5. 1 1

IF I HAD BUT A THOUSAND A YEAR.

P P P D P P D D P P D P P P P P D P P D P P D P D P D P D P
 3 3 3 3 2 4 5 4 3 1 2 2 3 3 3 3 2 2 2 1 1 1 1 2 1 2 2 2 2 2
 D P D P P P P D P P. D D D P D P P. P D D D P D D P P
 3 2 3 3 3 3 3 3 2 4 5 4 4 3 3 3 4 4 5 4 3 2 1 1 4 3 1

I WONT GO HOME TILL MORNING, OR LAW. 21



LORD LOVELL.



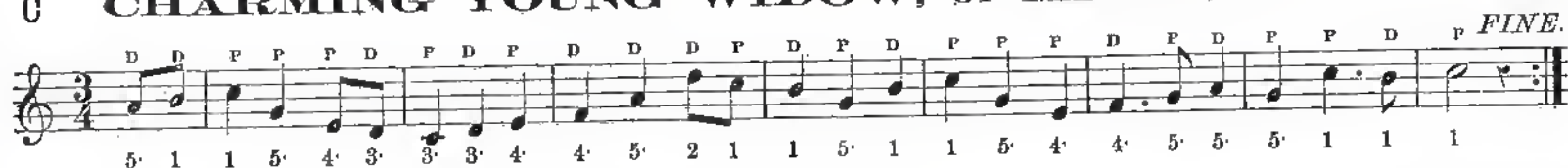
BRIAN BORU.



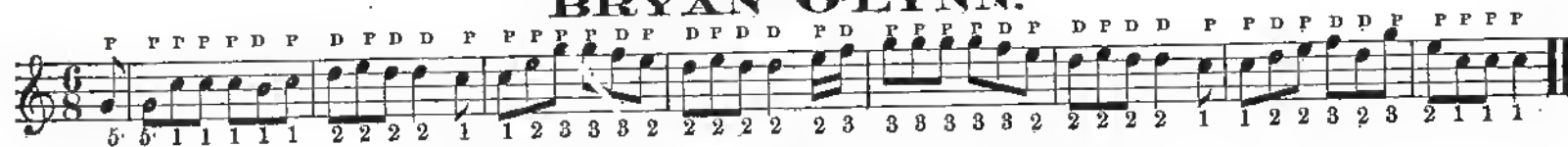
MR GRINGRUFFINHOFF.



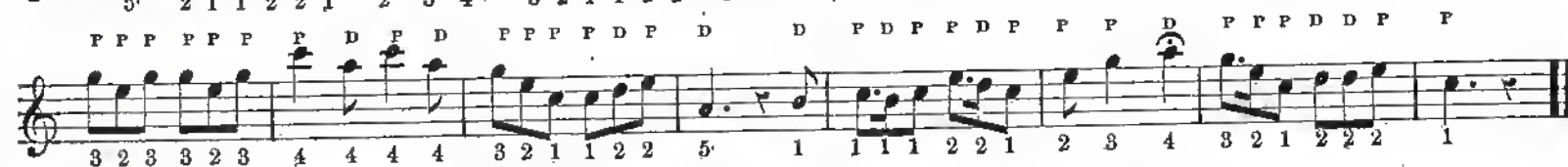
C CHARMING YOUNG WIDOW, or Mantle So Green. 23



BRYAN O'LYNN.



OLD ROSIN THE BEAU.



SPARKING SUNDAY NIGHT.



24 0

WHEN THE CORN IS WAVING, ANNIE.

BLAMPHIN.

Two staves of music in 4/4 time. The first staff contains the melody with fingerings (5, 5, 5, 1, 1, 1, 1, 3, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 3, 2, 2, 1, 1, 5, 5, 2, 2, 2, 1) and dynamics (F, P, P, P, D, D, D, P, P, P, D, D, P, D, D, P, P, P, D, P). The second staff contains the accompaniment with fingerings (1, 1, 3, 3, 3, 2, 1, 1, 1, 3, 1, 2, 2, 3, 3, 2, 2, 1, 1, 2, 2, 1, 1, 5, 1, 5) and dynamics (P, P, D, D, D, P, P, P, P, D, P, D, P, P, D, P, D, D, P, D, P, D, D, P). The piece ends with a double bar line and the word 'FINE.'.

OH, ARE YE SLEEPING, MAGGIE?

Two staves of music in 2/4 time. The first staff contains the melody with fingerings (2, 1, 5, 2, 5, 1, 2, 2, 1, 5, 2, 5, 1, 2, 2, 5, 1, 2, 2, 5, 1, 2, 2, 3, 3, 2, 2, 5, 1, 2) and dynamics (P, P, D, P, D, P, P, D, D, P, D, P, D, D, P, D, P, P, P, D, P, P, D, P, D, D). The second staff contains the accompaniment with fingerings (4, 5, 4, 5, 4, 3, 2, 2, 3, 2, 2, 1, 2, 1, 2, 2, 4, 5, 4, 5, 4, 3, 2, 2, 2, 2, 3, 2, 2, 1, 2, 2, 2) and dynamics (D, D, P, D, D, P, P, P, P, P, P, P, D, P, D, P, D, D, P, D, D, P, P, P, P, D, P, D, P). The piece ends with a double bar line and the word 'FINE.'.

DUBLIN BAY.

Two staves of music in 6/8 time. The first staff contains the melody with fingerings (5, 2, 1, 5, 4, 4, 3, 4, 5, 5, 5, 4, 5, 5, 4, 4, 5, 5, 2, 1, 5, 4, 4, 3, 4, 5, 5, 5, 3, 2, 2, 5, 1) and dynamics (P, P, P, P, D, P, D, D, D, D, P, D, P, D, P, P, P, P, P, P, P, D, P, D, D, D, D, P, D, P, D, D, D). The second staff contains the accompaniment with fingerings (1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 1, 1, 2, 2, 5, 2, 1, 5, 4, 4, 3, 4, 5, 5, 5, 5, 3, 2, 2, 5, 1, 1) and dynamics (P, P, P, P, P, P, P, P, P, P, P, P, D, P, D, P, P, P, P, P, D, P, D, D, D, D, D, P, D, P, D, D, D, P). The piece ends with a double bar line.

TWILIGHT DEVS.

P D P P P F F D D D P P F D D D P P P D P P P D P D D P D P P P D D D P
 4. 4. 5. 5. 1 4. 5. 4. 4. 5. 5. 5. 4. 3. 4. 5. 5. 4. 4. 4. 5. 5. 2 2 1 1 5. 5. 1 1 5. 4. 5. 4. 4. 3. 3.

D P D D P D D P D F D P P D D P P P D P D P D F P P D P D D D P P P P D D D P
 4. 4. 3. 2 1 1 5. 5. 4. 4. 4. 5. 5. 5. 1 1 5. 4. 5. 5. 3. 4. 4. 5. 5. 2 2 1 1 5. 1 1 5. 4. 5. 4. 4. 3. 3.

ROSES WALTZ.

O. METRA.

P P D D P P D D P P D P D D D D P D P P D D P P D P P
 4. 4. 4. 4. 5. 5. 5. 1 1 1 1 1 3. 3. 5. 5. 5. 5. 3. 3. 2. 2. 2. 5. 3. 4. 4.

P P D D P P D D P P D P P D P P D D D P P P P P D P D P P
 4. 4. 4. 4. 5. 5. 5. 1 1 1 1 1 2 2 1 1 3. 5. 5. 5. 2. 4. 4. 3. 2. 3. 3. 3.

FIRST LOVE REDOWA.

P D P D P D D P D P D D P P P D P D P D D P D P P P P D P P P P D P P D P P D P P
 2 3 3 4 3 3 3 3 5 5 6 6 4 3 2 3 3 4 3 3 3 3 5 5 6 4 4 4 1 4 4 1 3 3 5 3 5 2 5. 4 1 3

P P D D P P P P D P D P P P P P D P P D P D P P P P P D P P D P P D P P
 4 1 4 4 1 3 3 5. 3 5. 2 5. 1 1 4. 5. 2 3 2 2 2 4. 5. 2 2 2 1 1 4. 5. 2 3 2 2 2 4 3 3 1 1 1

WINE, WIFE AND SONG WALTZ.

0

Two staves of musical notation in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second staff continues the melody. Fingerings are indicated by numbers 1-5 below the notes. Dynamics include piano (P), forte (F), and mezzo-forte (D).

DANISH DANCE.

Two staves of musical notation in 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The second staff continues the melody. Fingerings are indicated by numbers 1-5 below the notes. Dynamics include piano (P), forte (F), and mezzo-forte (D).

LITTLE JACK HORNER.

One staff of musical notation in 6/8 time. The melody is written in eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes. Dynamics include piano (P), forte (F), and mezzo-forte (D).

28

C

I HEARD THE WEE BIRD SINGING.

LINLEY.

5. 5. 5. 5. 4. 5. 1 1 2 3 4 3 1 2 2 2 1 1 5. 1 5. 4. 4. 5. 5. 5. 1 1 1 FINE.

1 1 2 2 3 4 3 3 2 2 2 2 3 4 3 3 2 2 3 2 2 1 1 5. 5. 1 1 2 2 4. 5. D.C.

ON THE BEAUTIFUL BLUE DANUBE WALTZ. STRAUSS.

3. 4. 5. 5. 3 3 2 2 3. 3. 4. 5. 5. 3 3 3 3 2. 2. 3. 5. 5. 4 4 3 3 2. 2. 3. 5. 5. 4 4 2 2 3

3. 4. 5. 1 4 4 3 3 3. 3. 4. 5. 1 4 4 4 4 2 2 3 4 4 4 3 3 5 5 4 2 2 2. 4 3 1 1 1

5. 4. 5. 4. 5. 2 2 2 5. 4. 5. 4. 5. 2 2 1 5. 4. 5. 4. 5. 2 2 2 5. 1 2 2 3 3 2 2 2 5. 1

NO, NE'ER CAN THY HOME BE MINE.

4. 4. 5. 5. 5. 5. 5. 2 2 2 1 1 2 3 1 1 1 FINE: 5. 5. 3 3 2 2 2 1 1 1 5. 5. 5. 5. 5. 5. 4. 4. D.C.

LISTEN TO THE NIGHTINGALE.

C

4. 4. 5. 4. 1 5. 5. 4. 1 4. 5. 4. 5. 5. 4. 4. 5. 5. 1 1 5. 1 1 1 5. 5. 4. 5. 5. 5. 1 1 1 1 5. 1 1 5. 4. 3. 5. 3. 4. 3. 3.

1 2 1 1 5. 2 2 1 5. 1 1 5. 4. 5. 5. 4. 3. 2. 3. 5. 5. 5. 1 1 1 1 1 1 1 1 1 1 2 2 1

MY MOTHER'S PORTRAIT.

5. 2 3 2 2 2 1 1 1 5. 5. 5. 5. 1 2 2 2 2 2 1 2 2 2 3 2 2 2 1 1 1 5. 5. 1 1 1 1 2 2 2 2 2 2 1 1 1

1 1 2 2 1 1 2 1 1 5. 5. 5. 5. 5. 5. 1 1 5. 1 1 5. 2 5. 5. 2 3. 2 2 2 1 1 1 5. 5. 1 1 1 1 4 4 4 4 3 1 1

O, LASSIE, ART THOU SLEEPING YET?

1 5. 5. 5. 4. 5. 1 1 1 2 2 3 2 2 1 2 2 1 5. 1 5. 5. 5. 4. 5. 1 1 1 2 2 3 2 1 2 2 1 1

2 3 3 3 3 4 2 2 2 3 3 2 2 2 1 2 2 1 5. 1 5. 5. 5. 4. 5. 1 2 2 3 3 2 1 2 2 1 1

30

C

CROOSKEEN LAWN.

P P F D D D F D F D F D D D F F F D D D F F D F P P P P F D F D F D F D F D F D F D F D D F
 4 4 4 5 5 1 1 1 1 2 1 1 5 5 4 4 5 5 1 1 1 1 2 2 2 1 1 2 3 3 2 2 1 1 1 2 1 2 2 2 1 1 1 1 5 5
 D D F D F D F F D F D F D D D F D F D F F F F F F D D F D D D D D D D F D F D F D D D F D F D F F D F D F D F D D
 1 1 2 2 2 4 2 2 3 2 2 1 1 5 1 1 2 1 2 3 2 3 2 2 1 5 1 2 1 5 1 1 2 2 2 1 1 5 1 1 2 2 4 2 2 3 2 2 1 5 1 1 5

KITTY OF COLEVAIN.

P P P P P P F D F D F D F P P P P P P D D D F P P P P P P F D F F D F P P P F D D F D D F
 5 5 1 1 1 2 3 2 2 2 1 1 5 5 1 1 1 2 3 3 2 1 1 5 5 1 1 1 2 3 2 2 1 1 1 5 1 2 3 1 3 4 5 5 1 1
 P P P F D D F P P P D D F P D D D F F D F D F D F P P P P P F D F D F D F P P P F D D F D D P
 3 3 2 1 2 1 5 3 2 1 2 1 5 3 2 1 5 1 2 1 1 5 5 5 4 4 5 1 1 2 3 2 2 2 1 1 5 1 2 3 1 3 4 5 5 1 1

SULTANS' POLKA.

P P D D F F D D F F F F D D D D F D D D D F F D D D D F F F P D F D F D F D F P D D F D F F
 2 2 2 2 1 1 2 2 2 2 3 3 3 3 3 3 2 2 2 2 1 1 1 5 1 1 1 1 2 1 2 1 2 1 1 1 4 1 5 5 1 1 4 4
 P D F D F D F D F P D D F D F F D.C. P F D F P F D D D D F F P D D D F F F F D D D D P
 2 1 2 1 2 1 1 1 4 1 5 5 1 1 2 2 5 1 2 2 2 3 3 5 3 2 2 3 3 2 2 2 2 1 1 2 2 5 1 1

32

C

DI PROVENZA IL MAR. (La Traviata.)

Two staves of musical notation in 4/4 time. The first staff contains a melody with notes and rests, with fingerings (1-5) written below. The second staff contains a bass line with notes and rests, also with fingerings (1-5) written below. The notation includes various note values (quarter, eighth, sixteenth notes) and rests.

PRAYER IN ZAMPA.

Two staves of musical notation in 4/4 time. The first staff contains a melody with notes and rests, with fingerings (1-3) written below. The second staff contains a bass line with notes and rests, also with fingerings (1-3) written below. The notation includes various note values (quarter, eighth, sixteenth notes) and rests.

APPLE PEELING.

Two staves of musical notation in 4/4 time. The first staff contains a melody with notes and rests, with fingerings (1-5) written below. The second staff contains a bass line with notes and rests, also with fingerings (1-5) written below. The notation includes various note values (quarter, eighth, sixteenth notes) and rests.

MARYLAND, MY MARYLAND.



MARY OF ARGYLE.



THE GIRL I LEFT BEHIND ME.



BLUE BELLS OF SCOTLAND.



SALLY COME UP.

1. Massa gone the news to hear, And he has left de 6-ver-seer To look to all de niggers here, While I make love to Sal-ly.

She's such a belle, A real dark swell, She dress so slick and look so well, Dar's not a gal like Sal-ly.

Sally come up | oh, Sally go down, Oh, Sally come twist your heel around, De old man he's gone down to town, Oh, Sally come down de middle.

2 Last Monday night I gave a ball,
And I invite the niggers all,
The thick, the thin, the short, the tall,
But none came up to Sally;
And at the ball
She did lick'em all:
Black Sal, was de fairest gal of all,
My lubly, charming Sally!
Sally come up, &c.

3 De fiddle was played by Pompey Jones,
Uncle Ned he shook de bones,
Joe played on de plue-stick stones,
But they couldn't play to Sally.
Ole Dan Roe,
Played on de banjo;
Ginger blue de big drum blew,
But he couldn't blow like Sally.
Sally come up, &c.

4 Dar was dat lubly gal, Miss Fan,
Wid a face as broad as a frying-pan,
But Sally's is as broad again,
Dar's not a face like Sally's;
She's got a foot
To fult out de boot,
So broad, so long, as de gum-tree root,
Such a foot has Sally.
Sally come up, &c.

5 Sally can dance, Sally can sing,
De cat chocker reel, and break-down sing,
To get de niggers in a string,
Dar's not a gal like Sally;
Tom, Sam, and Ned.
Dey often wish me dead,
To dem hoth all tree I said,
Don't you wish you may get my Sally?
Sally come up, &c.

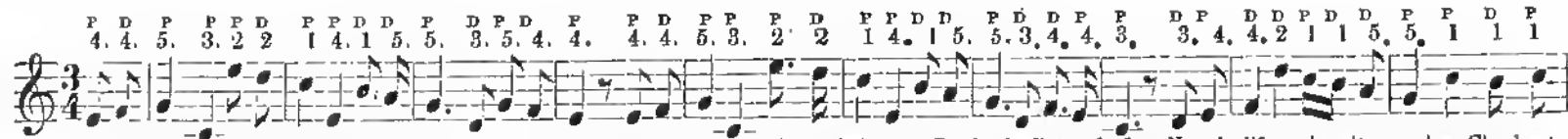
6 Sally has got a lubly nose,
Flat across her face it grows,
It sounds like tunder when it blows,
Such a lubly nose has Sally!
She can smell a rat,
So mind what you're at,
It's rather sharp although its flat,
Is de lubly nose ob Sally!
Sally come up, &c.

7 De oder night I said to she,
'I'll hab you if you'll hab me;'
'All right,' says she, 'I do agree,'
So I smash up wid Sally;
She's rader dark,
But quite up to de mark,
Neber was such a gal for a lark,
Such a clipper girl was Sally.
Sally come up, &c.

35



GIPSY'S WARNING.



1. Do not trust him, gentle Lady, Tho' his voice be low and sweet, Heed not him who kneels before you, Gently pleading at thy feet; Now thy life is in its morning, Cloud not
2. Do not turn so coldly from me, I would only guard thy youth, From his stern and withering power, I would only tell thee truth, I would shield thee from all danger, Save thee



- this thy happy lot, Listen to the Gipsie's warning, Gentle La-dy, trust him not, Listen to the Gipsie's warning, Gentle la-dy, trust him not.
from the tempter's snare, La-dy shun the dark eyed stranger, I have warned thee, now beware, La-dy shun that dark eyed stranger, I have warned thee, now be - ware

3.

4.

Lady, once there lived a maiden,
Pure and bright, and like thee, fair,
But he wooed, and wooed, and won her,
Filled her gentle heart with care;
Then he heeded not her weeping,
Nor cared he, her life to save,
¶ Soon she perished, now she's sleeping
In the cold and silent grave.¶

Keep thy gold, I do not wish it!
Lady, I have prayed for this,
For the hour when I would foil him,
Rob him of expected bliss;
Gentle lady, do not wonder
At my words so cold and wild,
¶ Lady, in that green grave yonder
Lies the Gipsie's only child.¶

CHAMPAGNE CHARLIE.



1. Some time a-go, I had a bean, and Charlie was his name; A smart young fellow, fond of show, Who wished my hand to claim, But from my feet I

CONCERTINA.

CHAMPAGNE CHARLIE. Concluded.

37

spurn'd the "swell," As I will now ex-plain:— Although he liked me ve-ry well, He bet-ter loved Champagne.

CHORUS.

For Champagne Charlie was his name, Champagne Charlie was his name, Al-ways kicking up a frightful noise, Always kick-ing up a

frightful noise, Champagne Charlie was his name, Champagne Charlie was his name, Kicking up a noise at night, boys, And always ready for a spree.

2 One moment still he could not rest;
He'd pass whole night and days
In drinking madam Cliquot's best,
And smoking "Henry Clays;"
Then when to bed he'd homeward go
With wild disorder'd brain,
He'd lay it all to his studies, though
I knew it was champagne.—Chorus.

3 He promis'd me of times a score,
That he the pledge would take;
But acted just like many more,
And soon his word did break;
Yes, if for one half day complete,
From drink he would abstain,
He'd go and "resolution" treat
To his rever'd champagne.—Chorus.

CONCERTINA.

3 He was an artist in his way,
Drew herons, cranes and storks,
Yet for all that he passed the day
In simply drawing corks;
Tho' he'd a palette for his paints,
To use it he'd not deign,
Because he like some other "saints,"
A palate for champagne.—Chorus.

5 His cash did quickly disappear
Which did not well suit me,
For champagne's dear—had he drank beer,
Things different now would be;
I might have been his slave for life,
But now 'tis all in vain
For how can he require a wife,
When wedded to Champagne?—Chorus.

WITHIN A MILE OF EDINBORO' TOWN. Concluded.

39

1 2 1 5. 5. 4. 5. 1 2 1 2 3 4 4 5 4 3 2 2 1 5. 1 5. 1 2 3 2 2 1
 las - sie blush'd and frown - ing cried, No, no, it will not do; I can - not, cannot, wonnot, wonnot, monnot, buck - le to.
 still she blush'd and frown - ing cried, No, no, it will not do; I can - not, cannot, wonnot, wonnot, monnot buck - le to.

LISTEN TO THE MOCKING BIRD.

5. 5. 5. 1 5. 1 2 1 1 5. 5. 6. 1 1 5. 5. 5. 1 1 5. 5. 5. 1 5. 5.
 I'm dreaming now of the Hal - ly, sweet Hal - ly, sweet Hal - ly, I'm dreaming now of the
 She's sleep - ing in the val - ley, the val - ley, the val - ley, She's sleeping in the
 2. 1 1 2 2 3 4 4 4 3 3 2 1 3 4 4 4 4 3 3 1 1 1

1 2
 Hal - ly, For the thought of her is one that nev - er dies; And the mock - ing bird is sing - ing where she lies.
 val - ley, 2 2 2 2 2 2 2 2 2 2 2 1 1 1 2 2 2 2 2 3 2 2
 CHORUS.

List - en to the mock - ing bird, List - en to the mocking bird, The mock - ing bird still sing - ing o'er her
 2 2 2 2 2 2 2 2 2 2 2 1 1 1 3 4 4 4 4 3 3 1 1

grave: List - en to the mock - ing bird, List - en to the mock - ing bird, Still sing - ing where the weeping wil - lows wave.
 CONCERTINA.

OH! I SHOULD LIKE TO MARRY.

5. 1 1 1 4 3 2 2 1 2 2 5. 1 1 1 4. 3 2 5. 1 2 2 1 2

GENT. Oh! I should like to mar-ry, If that I could find A - ny pret - ty la - dy, Suit-ed to my mind. Oh!
 LADY. Oh! I should like to mar-ry, If that I could find A - ny handsome fel - low, Suit-ed to my mind. Oh!

3 3 3 3 4 3 2 1 1 1 2 2 2 3 3 3 2 2 3 2 2 2 5 4 3

I should like her wit - ty, Oh! I should like her good, With a lit - tle mo - ney, Oh! yes in - deed I should.
 I should like him dash-ing, Oh! I should like him gay, The lead-er of the fash - ion, And dan - dy of the day.

FINE.

D.C.

ROY'S WIFE OF ALDIVALLOCH.

5. 4. 4. 3. 4. 3. 4. 5. 5. 4. 4. 3. 3. 3. 3. 4. 5. 4. 3. 3. 1 2 2 2 1 5. 5. 4. 3. 3. 3. 4.

Roy's wife of Al-di-val-loch! Roy's wife of Al-di-val-loch, Wat ye how she cheated me, As I came o'er the braes of Balloch.

5. 5. 5. 1 2 2 1 2 2 1 5. 5. 5. 1 4. 3. 3. 3. 4. 5. 5. 5. 1 1 2 2 1 3 2 2 1 2 2 1 4. 3. 3. 3. 4.

She vow'd, she swore she wad be mine, She said she lo'ed me best of ony; But ah! the fickle, faithless queen; She's ta'en the carle, and left her Johnny.

FINE.

D.C.

I HAVE COME FROM A HAPPY LAND.

3. 3. 4. 4. 3. 4. 5. 5. 3. 4. 4. 3. 3. 1 1 5. 5. 5. 4. 4. 4. 5. 5. 5. 5. 1 1 5. 5. 5. 4. 4. 3. 3.

I have come from a happy land, Where care is unknown, } Haste, haste, fly with me, Where love's banquet waits for thee; Thine its sweets shall be, Thine, thine alone.
 I have part-ed a merry band, To make thee n me own. }

"ROCK THE CRADLE, JOHN."

GEOGHEGAN.

5. 1 1 1 2 2 2 2 3 2 1 2 1 1 1 5. 1 1 1 1 2 2 2 2 3 2 2 1 2 1 1 1 5

Old Humphrey Hodge a far-mer was; His age was fif - ty - seven: A bache - lor too, and well-to - do, For he in the world had thriv'n. And

3 3 3 2 2 2 2 1 1 1 1 1 1 2 2 5. 5. 5. 5. 1 1 1 1 1 1 5. 5. 3 2 2 1 2 1 1 1

Humphrey Hodge from dawn till dark Was happy as the day was long, For he rose with the sun, And he sang with the lark, And this was his fav'rite song.

CHORUS.

1 5. 1 5. 1 1. 2 5. 2 5. 2 2 2 5 3 3 2 2 1 2 1 5. 5. 5. 3 2 2 1 2 1 1 1 1

"Rock the cradle, John, Rock the cradle, John; An old man married, had bet-ter be buried, Than rocking the cradle a - lone."

"I'VE NOTHING ELSE TO DO."

5. 5. 1 1 1 5. 1 1 5. 5. 1 1 2 2 2 5. 5. 1 1 1 5. 1 1 5. 5. 2 2 1 1

It is but sel-dom that I sing, I hear so ma - ny mew A-mong the heaux; but now I'll try, I've nothing else to do;

5. 1 1 5. 1 1 5. 5. 1 1 2 2 2 5. 1 1 5. 5. 3 2 1 1

noth-ing else, noth-ing else, I've noth-ing else to do, noth-ing else, noth-ing else, I've noth-ing else to do.

I SAW ESAU KISSING KATE.

HUNTER.

F 5. P 1 D 2 P 1 D 5. D 1 P 1 P 2 P 2 P 2 D 1 P 2 D 5. P 2 D 3 P 2 D 2 P 1 D 5. P 5. D 5. P 1 D 1 D 2 P 2 P 2 D
 'Twas just a bout a year a - go, When I was down at Glo'ster, I found a lass, but now, a - las! I find that I have lost her. I'm

P 2 D 2 P 1 D 5. D 5. D 1 D 1 P 1 D 4. D 1 D 5. P 5. P 5. D 4. P 2 D 2 P 1 P 1 D 1 P 1 D 2 P 1 P 1 D 5. P 3
 sure I nev - er can for - get, The hap - py days that we saw Be - fore the day on which we met Her Country Cousin E - sau.

P 2 P 2 D 3 D 3 P 1 P 1 P 1 P 1 D 2 D 2 D 5. P 2 P 1 P 1 P 5. P 2 P 2 D 3 D 3 P 1 P 1 P 1 P 2 D 2 D 5. P 1 D 2 P 1
 I saw E - sau kissing Kate, And the fact is—we all three saw; For I saw E - sau, he saw me, And she saw, I 'saw E - sau.

PUT IT DOWN TO ME.

P 4. D 4. P 5. P 5. P 1 P 4. P 4. D 3. D 4. D 4. D 5. P 5. P 4. P 4. P 5. D 5. P 5. P 5. P 5. P 5. P 4. D 4. D 4. D 5. D 5. P 1 P 1 P 1 P 5
 The oth - er day, while strolling Ont to walk and dine, I saw a hack come flying by; I hail'd it with a sign: When

P 5. P 5. P 1 P 4. P 4. D 3. D 3. P 4. D 4. D 4. D 5. P 5. P 4. P 4. P 4. D 3. D 4. D 3. D 3. P 4. P 5. P 5. P 5. P 5. P 4. D 4. D 4. D 5. P 1 P 1 P 1 P 5
 in I spring, and said 'Pray drive to Brook St. Number three!' And when we had arrived there, Put it down to me. Yes, Put it down to
 * (SPOKEN.) I said, "Driver, would you be so kind, if you please, to go to"—

me, Sir, Put it down to me; I tick like a chro-no-me-ter, So put it down to me.

SHABBY GENTLE.

CLIFTON.

F. F. F. D. F. D. D. F. F. P. P. P. D. F. D. D. F. F. F. F. P. D. D. F. F.
 5. 5. 5. 4. 4. 5. 5. 5. 5. 5. 4. 1 1 1 1 1 4. 4. 1 5. F. F. F. F. F. 4. 4. 5. 5.

We have heard it as - sert - ed a doz - en times o'er, That a man may be happy. in rags; That a prince is no more in his

D^b F^b F^b F^b F^b F^b D^b D^b D^b F^b F^b F^b F^b F^b D^b F^b D^b D^b D^b D^b F^b F^b D^b F^b F^b F^b F^b D^b D^b D^b D^b D^b F^b

carriage and four, Than a pauper who tramps on the flags: As I chance to be neither, I cannot describe How a prince or a pauper may

D D P P P D P D P D P P P D P D D P P P CHORUS. P D D P D D D
 1 1 5. 5. 1 1 1 2 1 5. 5. 5. 4. 5. 5. 5. 5. 1 1 2 1 5. 1 1
 feel. I be-long to that highly re-spec-table tribe, Which is known as the Shabby Gen-teel. Too proud to beg, too honest to

steal, I know what it is to be wanting a meal; My tatters and rags, I try to cou - ceal, I'm one of the Shabby Gen - teel.



A Frog he would a woo-ing go, Heigh - o! said Row-ly: A Frog he would a woo-ing go, Whether his mother would

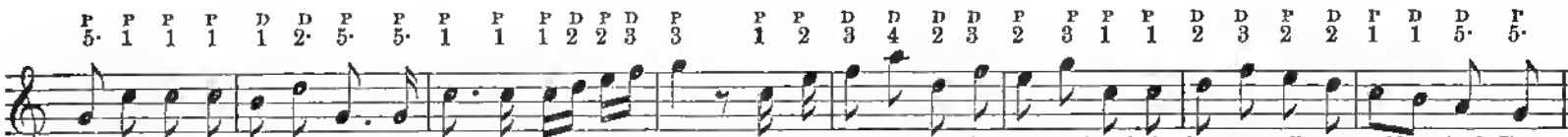


let him or no, With a Row - ly pow - ly, Gammon and spin - age; Neigh - o! said An - tho - ny Row - ly.

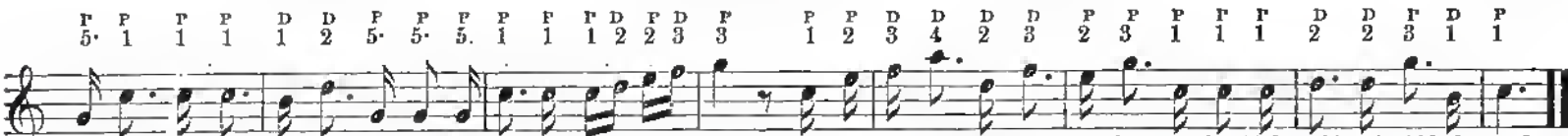
FEMALE AUCTIONEER.



Well, here I am, and what of that? Methinks I hear you say, I am come and that is pat, To see if you will buy; A



Female Auction-eer I stand, But not to seek for pelf; For the on-ly lot I've now on hand, Is just to sell my-self; And I'm



go-ing, go-ing, go-ing, go-ing! Who bids, who bids for me? For I'm go-ing, go-ing, go-ing, go-ing! Who bids, who bids for me?

HEY, BETTY MARTIN, TIP TOE FINE.



In Yorkshire I were born and bred. And knows a thing or two, Sir; Nay, what be more, my fa-ther said, My wit would bring me

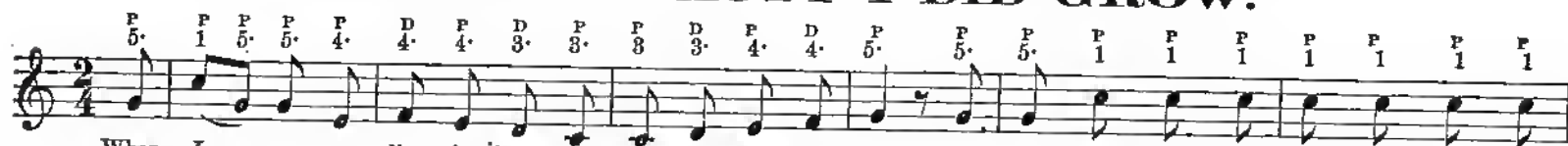


through, Sir: At singlestick, or kiss the maid, I wur the boy vor sart-in, Zays I, "Push on, to be afraid's, My eye, and Bet-ty Martin."



Hey, Bet-ty Martin, tip-toe, tip-toe, Hey, Betty Martin, tip-toe fine! O, Betty Martin, tip-toe, tip-toe, My eye, Betty Martin, tip-toe fine.

SUCH A BEAUTY I DID GROW.



When I was a lit-tle boy, Some twen-ty years a-go, I was the pride of mam-my's heart, She



made me quite a show. Such a beau-ty I did grow, did grow, did grow! Such a beau-ty I did grow.

C

STAR OF THE EVENING.

47

Beau - ti - ful star, in heav'n so bright, Soft - ly falls thy sil - v'ry light, As thou mov - est from earth a - far,
 Star of the eve - ning, beau - ti - ful star, Star of the eve - ning, beau - ti - ful star. Beau - ti - ful star,
 Beau - ti - ful star... Star of the eve - - - ning, beau - ti - ful, beau - ti - ful star.

I REMEMBER HOW MY CHILDHOOD FLEETED BY.

I re - mem - ber, I re - member, How my childhood fleet - ed by, The mirth of its De - cem - ber, And the warmth of its Ju - ly.
 On my brow, love, on my brow, love. There are no signs of care, But my pleasures are not now, love, What childhood's pleasures were.

48 C MOTHER, WATCH THE LITTLE FEET.



Mother, watch the lit - tle feet, Climbing o'er the gar - den wall, Making houses in the street, Rang - ing cel - lar, shed and hall.



Nev - er dare the question ask, "Why to me the wea - ry task? Lit - tle feet will go astray," Guide, them, mother, while you may.

SANTA LUCIA.



O - ver the rip - 'ling sea, Twilight is clos - ing; O - ver the flow - 'ry lea, flocks are re - pos - ing:



Haste, then, oh la - dy fair, Come down to me, love, Fond - ly I'm wait - ing, wait - ing for thee, love;



Haste, then, oh la - dy fair. Come down to me, love, Fond - ly I'm wait - ing, wait - ing for thee, love.

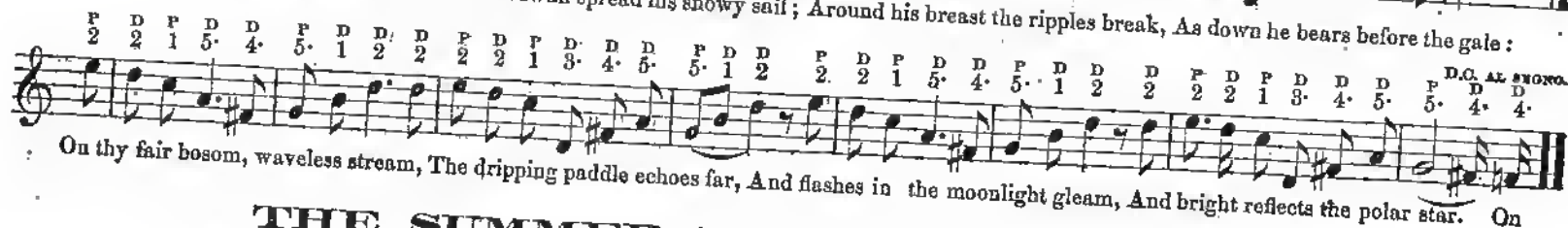
C

THE SILVER LAKE.

49



On thy fair bosom, silver lake, The wild swan spread his snowy sail; Around his breast the ripples break, As down he bears before the gale:

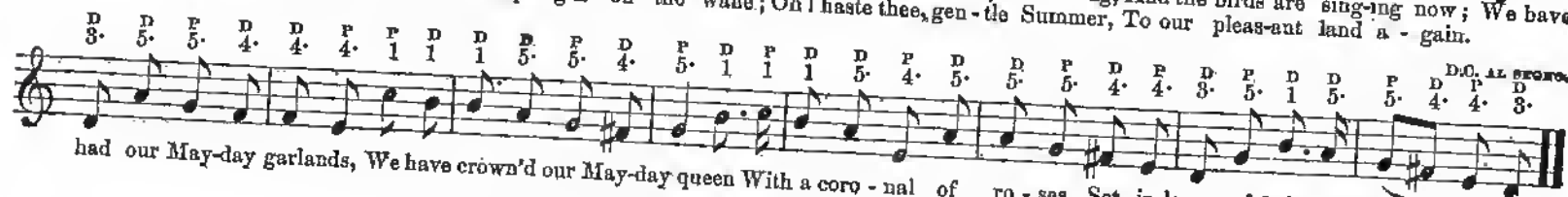


On thy fair bosom, waveless stream, The dripping paddle echoes far, And flashes in the moonlight gleam, And bright reflects the polar star. On

THE SUMMER DAYS ARE COMING.



The sum-mer days are coming, The blossoms deck the bough, The bees are gai-ly humming, And the birds are sing-ing now; We have reigu. is near-ly o-ver, The Spring is on the wane; Oh! haste thee, gen-tle Summer, To our pleas-ant land a - gain.



had our May-day garlands, We have crown'd our May-day queen With a coro-nal of ro-ses, Set in leaves of brightest green, But her

WE'RE A' NODDIN'.



WALKING DOWN BROADWAY.

5. 1 1 2 1 4. 4. 4. 5. 5. 1 1 1 5. 5. 5. 2 1 2 2 5. 5. 5. 5. 1 4 1 5. 5. 5. 5. 1 1 2 1 4. 4. 5.

CHORUS.

 5. 1 5. 5. 4. 5. 5. 2 2 2 1 1 5. 5. 5. 5. 1 1 1 1 1 4. 1 1 5. 5. 5. 5. 1. 5. 5. 5. 2 2 2

2 1 1 5. 5. 4. 2 2 2 1 1 1 4. 1. 5. 5. 5. 5. 4. 5. 5. 5. 2 2 2 2 1 1 5. 5. 5. 5. 1 1

ENOCH ARDEN. *

5. 1 2 1 5. 5. 5. 3 3 4 3 2 2 1 2 2 5. 5. 5. 2 2 5. 1 2 1 5. 5. 5.

Cheer up, An - nie, dar - ling, with hope - ful e - mo - tion, To - mor - row our part - ing must be, I'll sail the seas o - ver, I'll

cross the wide o - cean, I'll sail the seas o - ver for thee, I will not for - get thee, Ah! nev - er, no nev - er, I

can - not for - get thee I know; Thy smile like a phantom, shall haunt me for - ev - er, And cheer me wher - e'er I may go.

Repeat 1st strain for Chorus.

CONCERTINA.

* By permission of the Author.

CAPTAIN JINKS.

51



Chorus repeat 1st eight measures.

UP IN A BALLOON.



CHORUS.



CONCERTINA.

WIDOW MALONE.

53

Did ye hear of the wid-ow Ma-lone, o-hone! Who lived in the town of Ath-lone a-lone! Oh, she melt-ed the hearts of the
swains in them parts, So love-ly the Wi-dow Ma-lone, o-hone! So love-ly the Wid-ow Ma-lone.


ROY'S WIFE OF ALDIVALLOCH.

1. Roy's wife of Al-di-val-loch, Roy's wife of Al-di-val-loch, Wat ye how she cheated me! As I came o'er the braes of Bal-loch,
2. O she was a can-ty queen, And weel could she dance the
She vow'd, she swore, she wad be mine, She said that she lo'ed me best of e-ny, But O the sick-le, faithless queen, She's ta'en the Carl and lefther Johnny.

THE INGLE SIDE.

CONCERTINA.

O NANNY, WILT THOU GANG WITH ME.

P D P P D D P P D P D P P P P D D P D P P D D P P D P D P P D

 4. 4. 5. 1 1 5. 5. 4. 4. 5. 5. 5. 4. 8. 5. 2. 3. 3. 3. 4. 3. 5. 5. 4. 4. 4. 4. 5. 1 1 5. 5. 4. 4. 5. 5. 5. 4. 3. 5. 2.

P P P P D D P D D P P D P P D D P P D D P P D P P D P P D P P

 3. 3. 3. 4. 3. 5. 5. 4. 4. 5. 1 2 2 2 2 1 5. 5. 1 1 1 1 5. 2 2 1 1 5. 2 2 2 1 1 5. 5.

D D P P D P P D P D D P P P P D P D P P D D P P D P P D P P D P P P

 5. 1 1 1 1 5. 4. 4. 5. 5. 5. 5. 4. 3. 4. 4. 3. 4. 1 5. 4. 4. 3. 3. 5. 5. 1 1 1 1 5. 4. 4. 5. 5. 5. 5. 4. 3.

D P D P P D D D P D P P D P D P P P P D P D P P P P P D D P P P P D D P D P

 4. 4. 3. 4. 1 1 5. 5. 5. 4. 4. 5. 4. 4. 3. 5. 5. 5. 4. 5. 5. 5. 4. 4. 1 5. 5. 4. 5. 5. 5. 4. 4. 1 5. 5. 5. 1 1 2 2 3 2 1 5. 5. 4. 4. 3.

THE PERI WALTZ.

P P D D D P P P D D D P P P D D D P D P D D P P

 5. 1 2 1 3 2 5. 1 2 1 5. 5. 5. 1 2 1 3 2 4 3 2 2 2 1 FINE

D D P D D P P P D P P P D D P P D D P D D P P D D P

 2 1 5. 4. 4. 2 1 5. 5. 5. 3 2 1 2 1 5. 2 1 5. 2 1 5 1 5. 4. 5. D.C.

CONCERTINA.

56

WOODLAND WHISPERS WALTZ.

P D P P P D D P P P D D P D D P P D P P P D S
 4. 4. 5. 4. 1 1 5. 5. 4. 5. 4. 3. 4. 4. 5. 5. 4. 4. 5. 4. 4. 5. 4. 1 1 5
 P P P D P D P D P P P P D D D D D D D D P P P D P
 5. 4. 3 3 2 2 1 1 5. 1 1 1 1 5. 5. 5. 1 5. 5. 5. 5. 5. 5. 5. 5.
 P D D D P D D P P P P D D D D D D D D P P P D P D P D P P P
 5. 4. 4. 4. 5. 4. 4. 4. 4. 4. 1 1 1 5. 5. 5. 1 5. 5. 5. 5. 5. 5. 5. 5. 4. 4. 5. 4. 4. 3. 3. 3.

SCHEIDEN WALTZ.

P P P P P P P D P D D D D D D D D D P P P D D P P
 5. 1 5. 1 4. 5. 1 2 1 1 4. 1 4. 1 2 3 4 5 5. 4. 4. 4. 5. 1
 P P P P P D P P P P P P P D P D D P P P P P D P D D P
 5. 1 4. 5. 1 2 2 2 3 2 1 5. 4. 5. 1 5. 5. 3. 3. 5. 4. 5. 1 5. 5.
 P P D D D P P D D P D P D D P P P D D P P P P P P P D P P D P
 5. 1 2 3 4 3 1 2 4 3 2 2 5. 4. 5. 1 5. 5. 1 1 2 3 1 5. 5. 4. 2 5. 4. 5. 2 2 1

CONCERTINA.

MOLLY BAWN.

57



 5. 5. 4. 4. 5. 5. 1. 5. 4. 1. 1. 1. 5. 1. 4. 5. 5. 1. 1. 5. 4. 4. 5. 5. 1.



 5. 4. 1. 1. 5. 1. 4. 3. 3. 3. 1. 1. 3. 3. 1. 5. 5. 5. 5. 1. 1. 5. 4. 5. 5. 1. 1. 1. 2.



 2. 2. 1. 5. 5. 4. 3. 3. 1. 2. 2. 2. 1. 5. 5. 4. 3. 5. 5. 4. 4. 5. 5. 1. 5. 4. 1. 1. 1. 5. 1. 4. 1.



 5. 1. 1. 5. 4. 4. 5. 5. 1. 5. 4. 1. 1. 5. 1. 4. 3. 3. 3. 3. 3. 3. 4. 5. 5. 1. 1. 2. 1.

NORAH, THE PRIDE OF KILDARE.



 3. 5. 4. 5. 4. 3. 2. 5. 4. 5. 4. 3. 2. 3. 3. 4. 3. 5. 5. 1. 5. 5. 5. 3. 5. 4. 5. 4. 3. 2. 5. 4. 5. 4. 3. 2. 3. 3. 4. 3. 5. 5. 5. 4. 4. 4. 5.



 3. 4. 3. 5. 3. 2. 5. 4. 3. 5. 4. 3. 2. 3. 4. 4. 5. 4. 1. 5. 5. 5. 4. 4. 3. 1. 5. 5. 5. 5. 4. 3. 5. 4. 5. 5. 2. 1. 1. 5. 5. 5. 5. 4. 3. 1. 5. 5. 4. 5.

CONCERTINA.



1. When a child I lived at Lin-corn with my parents at the farm, The les- sons that my mother taught to me were quite a charm, She would



oft - en take me on her knee when tired of childish play, And as she press'd me to her breast, I've heard my mother say:



CHORUS. Waste not, want not, is a max-im I would teach, Let your watch-word be despatch, and practice what you preach.



Do not let your chan- ces like sun- beams pass you by, For you nev- er miss the wat- er till the well runs dry.

2. As years roll'd on I grew to be a mischief making boy,
Destruction seem'd my only sport, it was my only joy,
And well do I remember, when oft times well chastised,
How father sat beside me then, and thus has me advised.—CHO.

3. When I arriv'd at manhood I embark'd in public life,
And found it was a rugged road bestrewn with care and strife,
I speculated foolishly, my losses were severe,
But still a tiny little voice kept whisp'ring in my ear.—CHO.

4. Then I studied strict economy, and found to my surprise,
My funds instead of sinking, very quickly then did rise,
I grasp'd each chance and always struck the iron while 'twas hot.
I seiz'd my opportunities, and never once forgot.—CHO.

5. I'm married now and happy, I'm a careful little wife,
We live in peace and harmony, devoid of care and strife.
Fortune smiles upon us, we have little children three,
The lessons that I teach them, as they prattle round my knee.—CHO.

IMMORTELLI WALTZ.

59

First system of music for 'IMMORTELLI WALTZ.' featuring a treble clef, 3/4 time signature, and piano (P) and forte (F) markings. The melody is written on a single staff with fingerings indicated by numbers 1-5. The accompaniment is written on a single staff with fingerings indicated by numbers 1-5.

Second system of music for 'IMMORTELLI WALTZ.' featuring a treble clef, 3/4 time signature, and piano (P) and forte (F) markings. The melody is written on a single staff with fingerings indicated by numbers 1-5. The accompaniment is written on a single staff with fingerings indicated by numbers 1-5.

Third system of music for 'IMMORTELLI WALTZ.' featuring a treble clef, 3/4 time signature, and piano (P) and forte (F) markings. The melody is written on a single staff with fingerings indicated by numbers 1-5. The accompaniment is written on a single staff with fingerings indicated by numbers 1-5.

IL BACIO WALTZ. (The Kiss.)

First system of music for 'IL BACIO WALTZ. (The Kiss.)' featuring a treble clef, 3/4 time signature, and piano (P) and forte (F) markings. The melody is written on a single staff with fingerings indicated by numbers 1-5. The accompaniment is written on a single staff with fingerings indicated by numbers 1-5.

Second system of music for 'IL BACIO WALTZ. (The Kiss.)' featuring a treble clef, 3/4 time signature, and piano (P) and forte (F) markings. The melody is written on a single staff with fingerings indicated by numbers 1-5. The accompaniment is written on a single staff with fingerings indicated by numbers 1-5.

Third system of music for 'IL BACIO WALTZ. (The Kiss.)' featuring a treble clef, 3/4 time signature, and piano (P) and forte (F) markings. The melody is written on a single staff with fingerings indicated by numbers 1-5. The accompaniment is written on a single staff with fingerings indicated by numbers 1-5.

CONCERTINA

THE WAKE OF TEDDY, THE TILER.

F F D P D F D F P D D D D D F D P F D D P D F F P P P P D F D D D
 5. 2 2 1 1 1 5. 5. 4. 4. 4. 3. 4. 4. 4. 5. 5. 5. 4. 1 5. 5. 4. 1 1 1 1 1 2 5. 5. 1

F P F P P D P D D D P D D D D D D D D D D D D D P D D P
 1 1 5. 2 2 3 2 2 2 2 5. 2 2 2 2 2 2 2 2 2 2 2 1 1 5. 5.

F F D D P D D F F P P D D P D D P D D D D D D D D D P P P D D P P
 1 1 1 5. 5. 5. 1 1 1 1 1 1 1 5. 5. 5. 1 1 2 2 2 2 2 2 2 2 2 2 3 3 5. 5. 5. 1 1 1

F F D P P D P D F D D D D P D D P D P P P P D P D D D P P
 2 2 2 1 1 1 1 5. 5. 4. 4. 4. 3. 4. 4. 4. 4. 5. 5. 5. 4. 1 5. 5. 4. 1 1 1 1 1 2 5. 5. 1 1 1

DARLING OLD STICK.

F P P P P P P D P D P P D D D P D D P P P P P P P P P P D P D P P P D D D P D D
 3. 3. 3. 1 1 1 2 1 1 1 1 1 1 5. 1 1 1 5. 5. 5. 5. 4. 3. 3. 3. 1 1 1 2 1 1 1 1 1 5. 1 1 1 5.

F D P P P D D D D P D D D D F P P P P P P P D D P D P D P D P
 5. 5. 5. 4. 5. 5. 5. 5. 5. 5. 5. 4. 3. 3. 3. 3. 1 1 1 1 5. 5. 5. 5. 4. 4. 3. 4. 3. 3.

CONCERTINA.

GERMAN JOY WALTZ.

[illegible]

"WILLIE BREW'D A PECK OF MAUT."

4. 4. 5. 1 5. 5. 4. 4. 5. 2 1 5. 1 5. 5. 5. 4. 4. 5. 3. 3. 4. 4. 5. 1 5. 5. 4. 4. 5. 2 1 5. 1 4. 1 5. 5. 4. 4. 3. 3. 1 2

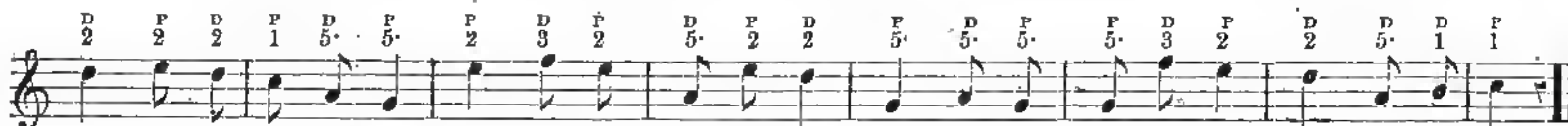
2 1 2 1 1 1 5. 5. 1 3. 4. 5. 5. 5. 4. 4. 5. 3. 4. 3. 1 2 2 1 2 1 1 1 5. 5. 1 5. 1 4. 3. 4. 4. 5. 4. 3. 3.

CONCERTINA.

"HOW CAN I LEAVE THEE?"

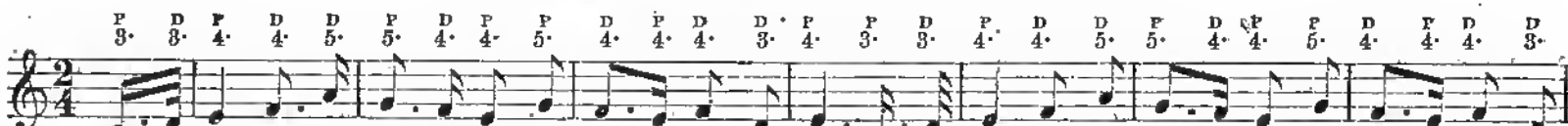


How can I leave thee, How can I break a - part Ties that have bound my heart Constant to thee?

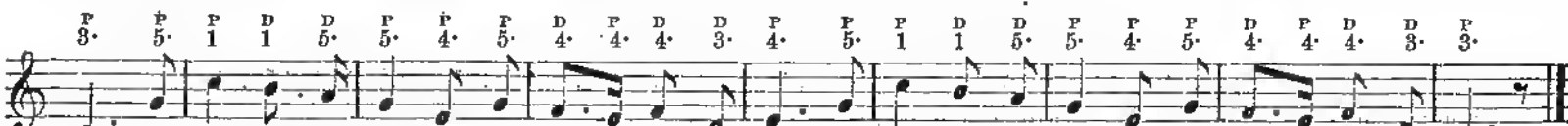


Earth has no hap - pi - ness, Joy has no pow'r to bless, Life would be grief to me, Sev - er'd from thee.

HOME, SWEET HOME.



1. Mid pleas - ures and pal - a - ces, where - e'er I may roam, Be it ev - er so hum - ble, there's no place like
2. An ex - ile from home, splendor daz - zles in vain; Oh give me my low - ly thatched cot - tage a -



home: A charm from the skies seems to hal - low us there, Which, seek thro' the world, is not met with else-where.
gain. The birds sing-ing gai - ly, that came at my call: Give me them, with that peace of mind dearer than all.



Home, home, sweet, sweet home, There's no place like home, There's no place like home.
CONCERTINA.

b3

CASTLES IN THE AIR.

CONCERTINA.

65

[illegible]

PAT MALOY.*

PAT MALAY.*

2/4

CONCERTINA.

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• **Prevalence** = the proportion of a population that has a disease at a particular point in time

WHEN JOHNIE COMES MARCHING HOME.

Two staves of music in 6/8 time. The first staff contains the melody with fingerings: 5, 4, 5, 5, 1, 1, 1, 1, 5, 5, 5, 4, 5, 5, 5, 4, 5, 5, 1, 1, 1, 1, 2, 2, 2, 1, 2, 2, 1, 2. The second staff contains the accompaniment with fingerings: 2, 2, 2, 2, 1, 2, 2, 2, 1, 1, 1, 1, 1, 5, 1, 1, 1, 1, 2, 2, 2, 1, 1, 4, 5, 5, 5, 5, 5, 5.

BACHELOR'S HALL.

Two staves of music in 6/8 time. The first staff contains the melody with fingerings: 3, 3, 3, 3, 3, 4, 4, 5, 5, 5, 4, 3, 3, 4, 5, 5, 1, 1, 1, 5, 5, 5, 3, 3, 3, 3, 3, 4, 4, 5, 5, 1, 5, 5, 1, 5, 5, 5, 5, 4, 4, 4, 3, 3. The second staff contains the accompaniment with fingerings: 1, 1, 1, 1, 5, 5, 5, 5, 4, 5, 4, 4, 1, 1, 1, 1, 5, 5, 1, 5, 5, 5, 1, 3, 3, 4, 4, 5, 5, 1, 1, 1, 5, 5, 1, 5, 5, 5, 5, 4, 4, 4, 3, 3.

PIRATE'S CHORUS, or "EVER BE HAPPY."

Two staves of music in 4/4 time. The first staff contains the melody with fingerings: 5, 5, 5, 1, 3, 2, 2, 2, 1, 2, 2, 1, 1, 1, 1, 1, 5, 5, 5, 1, 3, 2, 2, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2. The second staff contains the accompaniment with fingerings: 5, 5, 5, 1, 1, 1, 2, 1, 2, 2, 2, 1, 5, 5, 5, 5, 4, 5, 5, 5, 1, 3, 2, 2, 2, 1, 2, 2, 1, 1, 1, 1, 1, 1, 1, 1, 1, 2, 3, 3, 2, 2, 3, 3, 1.

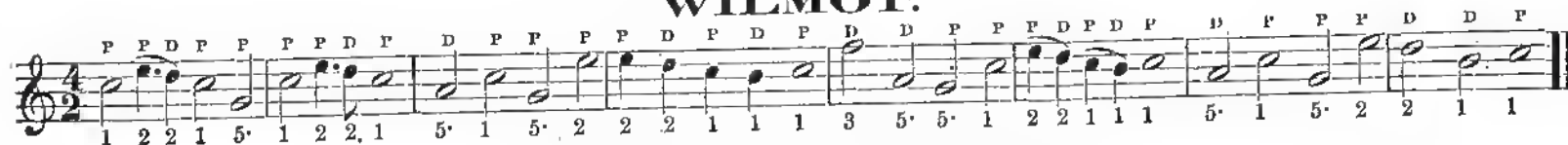
CONCERTINA.

GOLDEN HILL.

67



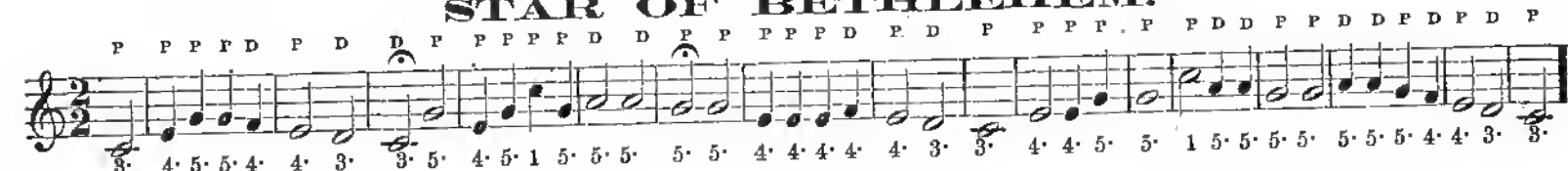
WILMOT.



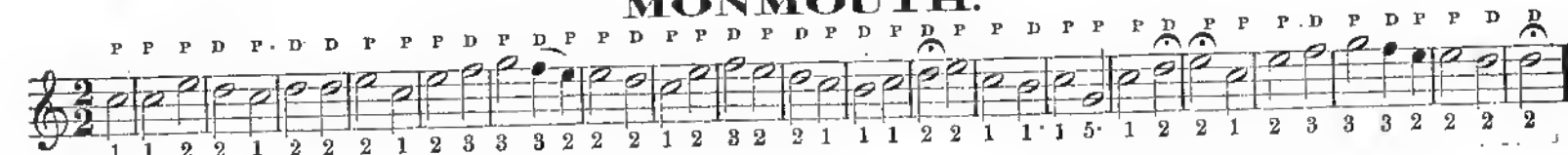
BRATTLE STREET.



STAR OF BETHLEHEM.



MONMOUTH.



CONCERTINA.

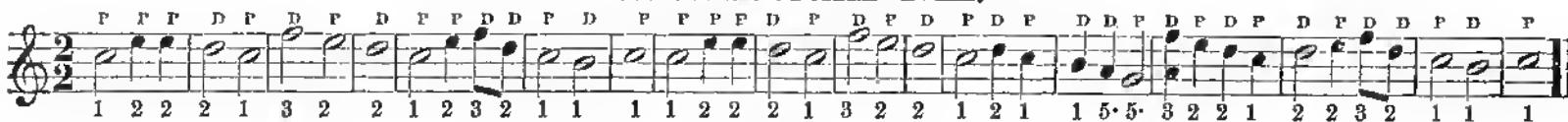
WELLS.



MEAR.



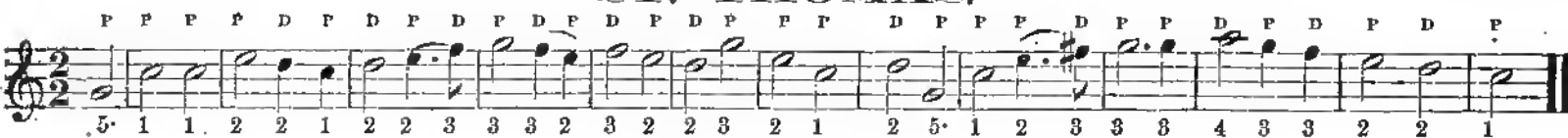
CAMBRIDGE.



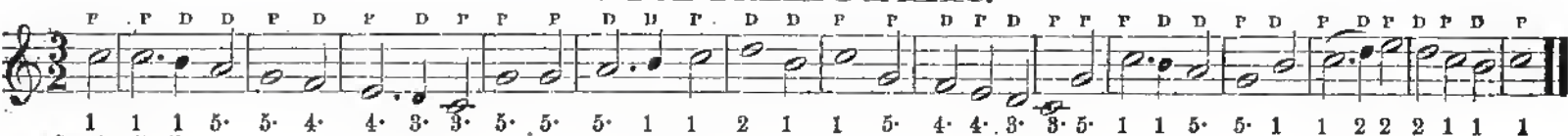
DOVER.



ST. THOMAS.

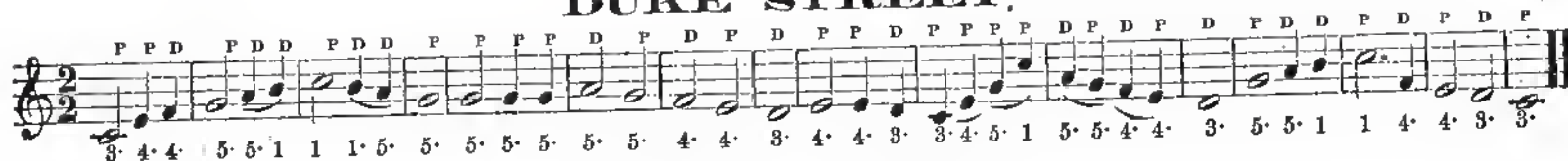


COLCHESTER.

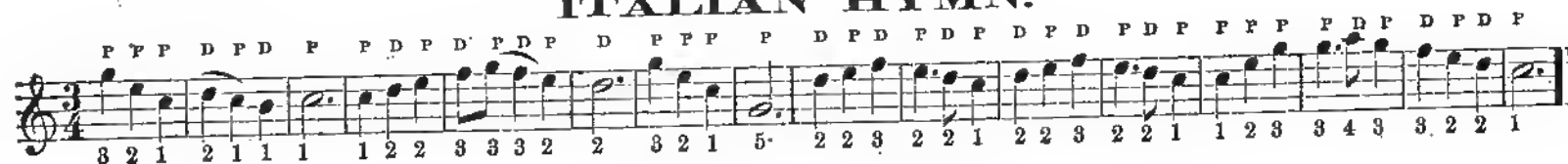


CONCERTINA.

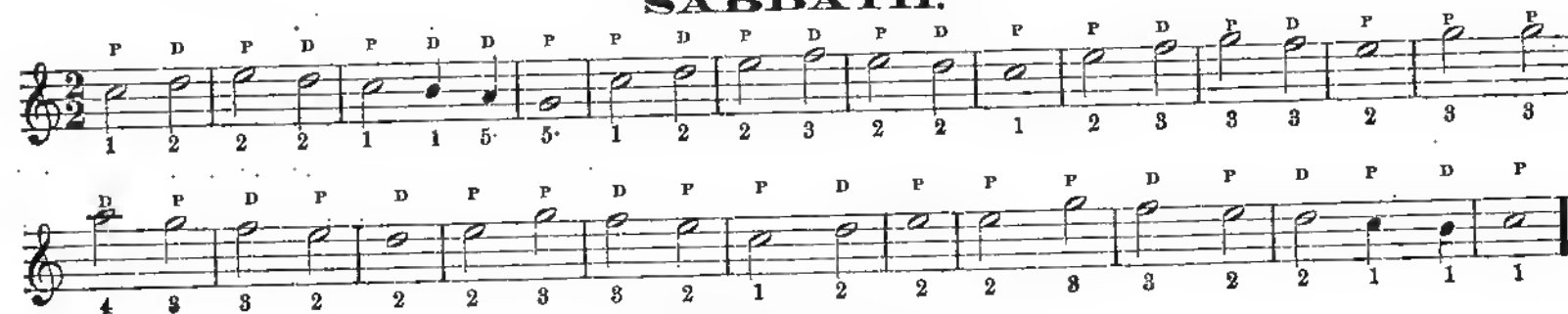
DUKE STREET.



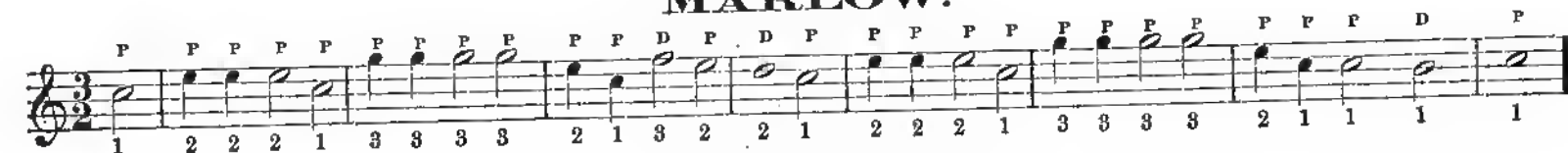
ITALIAN HYMN.



SABBATH.



MARLOW.



ARLINGTON.



CONCERTINA.

MABEL WALTZES.

P D P D P D P D P D D D D P P D P D D D D P P

4. 4. 5. 4. 4. 3. 4. 4. 5. 5. 5. 1 1 5. 1 1 5. 4. 4. 3. 4. 2. 2. 3. 3.

D D P D P P D D P D P P P D F D P P P D D D P P P

5. 1 1 1 5. 4. 5. 5. 5. 4. 4. 5. 5. 4. 4. 3. 5. 4. 3. 3. 2. 2. 5. 3. 3.

AIR FROM LUCIA DI LAMMERMOOR.

P P P D D P D P P P D F D P D P P P P P P D D P D F P P P D P P P P D.

5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 3. 5. 5. 5. 4. 5. 5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 5. 2 2

P P D P D D D P P D D P P P D D P P P P D P D D D D P P D D P D D P D D P P D.C.

1 2 2 1 1 1 5. 5. 4. 4. 5. 5. 5. 4. 4. 5. 5. 5. 4. 2 2 1 1 1 5. 5. 4. 4. 5. 5. 4. 5. 5. 4. 5. 5. 4.

JOHN ANDERSON MY JO.

D F P D D D P P D P D D P D P D P P D D D P D P D P D P D

5. 5. 4. 5. 5. 1 1 1 2 1 1 5. 5. 4. 5. 5. 5. 4. 5. 5. 1 1 1 1 2 2 2 1 2

P P P D P P P D P D P D P D P D P D P D P D D P D P P D D P D

2 3 2 2 1 2 3 3 2 2 1 1 1 2 1 2 2 1 2 1 1 1 1 5. 2 5. 5. 4. 5. 5. 5. 5.

CONCERTINA.

ARIEL.

71

P P P P P P P P D P P P D D P D P P D D P D D D P D D P P D
 5. 5. 4. 4. 4. 3. 3. 3. 2. 3. 4. 4. 3. 3. 4. 4. 5. 5. 5. 1 1 1 2 2 1 1 5. 5. 4. 4.
 P P P P P D D P P D P P P P P D D P P D P P P P D D D D D P P
 5. 1 1 5. 5. 5. 5. 4. 4. 5. 1 1 5. 5. 5. 5. 7. 3. 3. 3. 3. 3. 3. 3. 3. 4. 3. 3.

MURRAY.

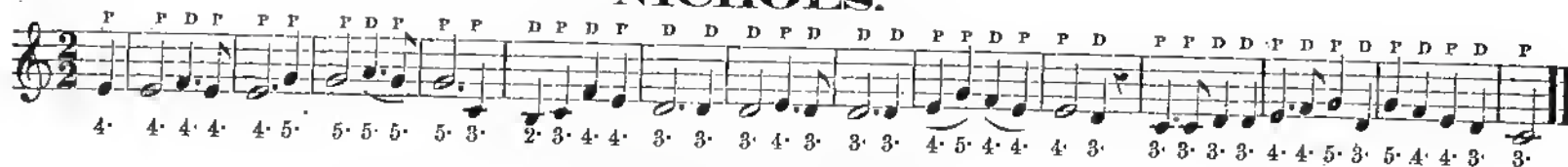
P P P D P D P P P P D P D P P D P P D P P D P D P P
 5. 1 5. 5. 5. 4. 3. 5. 5. 5. 5. 5. 4. 4. 4. 3. 5. 1 5. 5. 5. 4. 4. 4.
 D P D D D P P P P P P P D D P P D D P P D P D P
 3. 5. 5. 1 5. 5. 5. 5. 5. 5. 5. 5. 1 1 1 2 2 2 1 2 1 1 1

STOW.

P P P P P P P D P D P D D P D P D P P D P D D
 5. 1 1 1 2 2 2 2 1 3 2 2 2 2 2 2 3 3 2 2 1 1 5.
 P P D P D P P D P P P D D P P P P P
 5. 3. 3. 4. 4. 5. 5. 5. 5. 1 1 2 2 2 1 1 1 1

CONCERTINA.

NICHOLS.



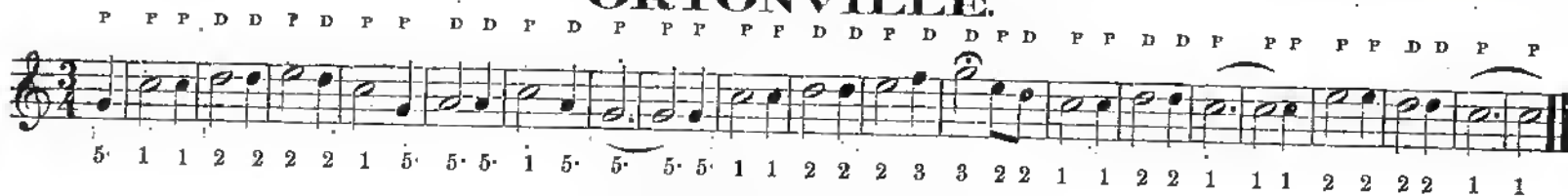
ST. MARTIN'S.



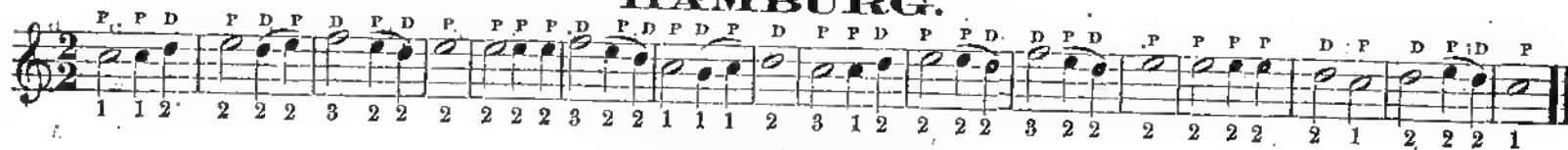
CONWAY.



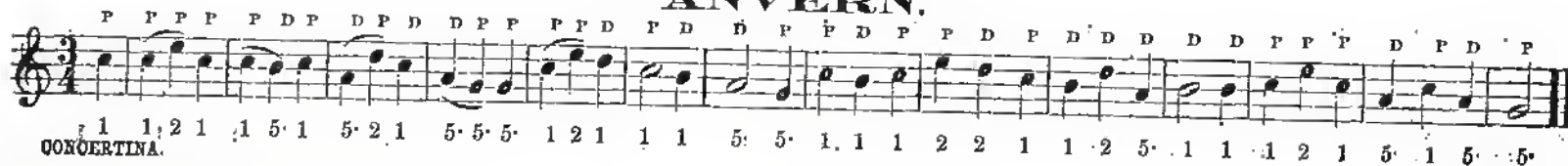
ORTONVILLE.



HAMBURG.



ANVERN.



CONCERTINA

COME YE DISCONSOLATE.

79

5. 4. 3. 5. 5. 5. 4. 5. 5. 1 1 5. 4. 4. 4. 4. 4. 5. 5. 4. 4.

5. 1 1 5. 5. 4. 4. 1 2 1 1 5. 5. 4. 4. 2 2 1 1 5. 4. 4. 3. 3. 3.

BE JOYFUL IN GOD, ALL YE LANDS OF THE EARTH.

3. 3. 3. 3. 4. 4. 5. 4. 3. 3. 4. 4. 5. 5. 1 1 1 1 5. 5. 5. 4. 3. 5. 5. 1 5. 5. 5. 5. 1 1 2 2 3 2 2 1 1 2 1 1 1 4. 4. 4. 4.

4. 3. 3. 3. 2. 2. 4. 1 1 1 1 5. 5. 5. 5. 4. 4. 5. 5. 5. 5. 4. 4. 4. 5. 5. 5. 5. 5. 1 1 1 2 2 2 2 2 2 2 2 2 2 2 3 1

HOW BEAUTEIOUS ARE THEIR FEET.

5. 1 2 2 2 2 3 2 2 2 2 3 2 3 3 3 3 4 3 3 2 2 1 1 5. 5. 3 2 3 2 1 1 3 3 3 2 3 3 4 3

4 3 3 2 2 2 1 1 1 2 2 2 3 3 3 3 3 3 2 3 3 4 4 4 4 4 4 3 3 3 2 2 1 1

CONCERTINA.

SILVER STREET.

1 5. 5. 4. 5. 1 2 2 5. 1 5. 5. 4. 5. 5. 1 2 1 5. 5. 5. 5. 1 1 1 5. 5. 1 1 2 2 2 1 3. 4. 5. 1 2 2

BOYLSTON.

5. 4. 4. 5. 5. 5. 1 1 1 5. 5. 5. 5. 4. 4. 5. 5. 1 1 1 1 1 5. 5. 5. 5. 1 1 2 2 2 1

SEIR.

4 4. 4. 3. 3. 3. 3. 3. 3. 5. 1 5. 5. 5. 5. 3. 4. 4. 5. 5. 5. 5. 4. 3. 3. 5. 5. 4. 3. 3. 3. 3. 1 2 1 2 1

BELLVILLE.

5. 1 1 5. 5. 4. 4. 4. 3. 5. 1 1 5. 2 5. 5. 1 1 5. 5. 5. 5. 4. 4. 4. 5. 5. 5. 4. 4. 4. 5. 5.

5. 1 1 1 5. 5. 5. 4. 4. 4. 4. 3. 5. 5. 4. 4. 4. 5. 5. 5. 4. 4. 4. 5. 5. 5. 1 1 1 5. 5. 4. 4. 3. 3.

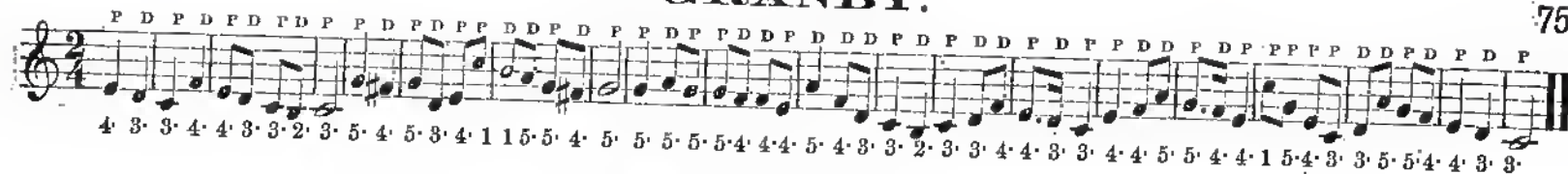
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8. 9. 3. 4. 4. 5. 4. 4. 5. 5. 1 1 1 1 1 1 1 5. 5. 4. 5. 5. 4. 4. 5. 5. 5. 4. 3. 4. 4. 5. 4. 2 2 5. 5. 5. 5. 1 1 1

CONCERTINA.

GRANBY.

75



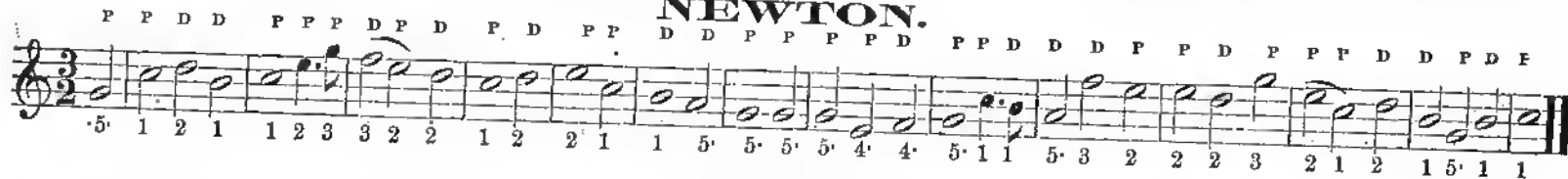
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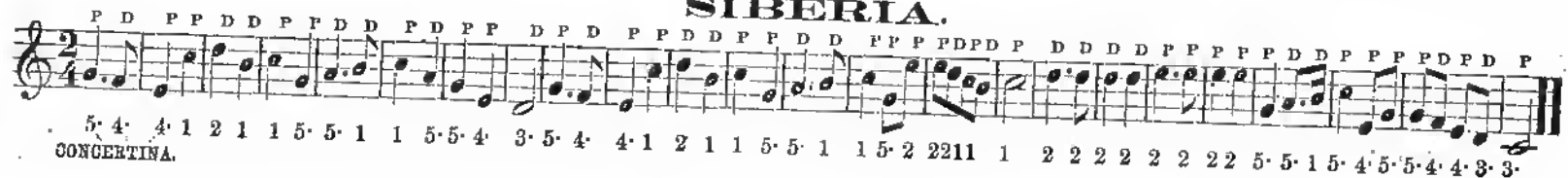
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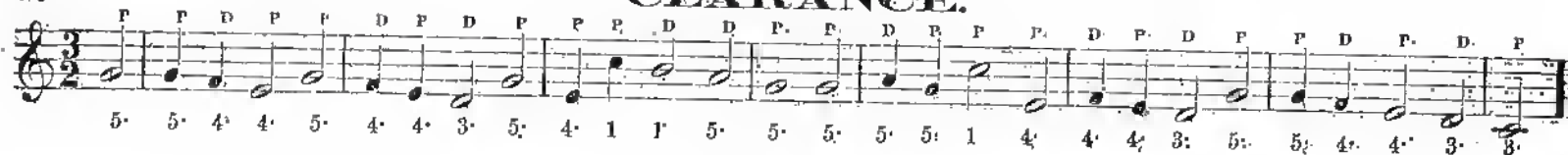


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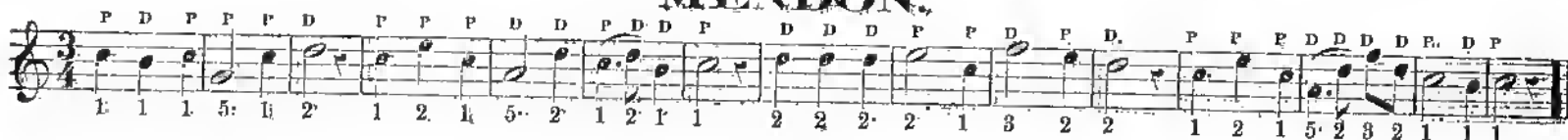


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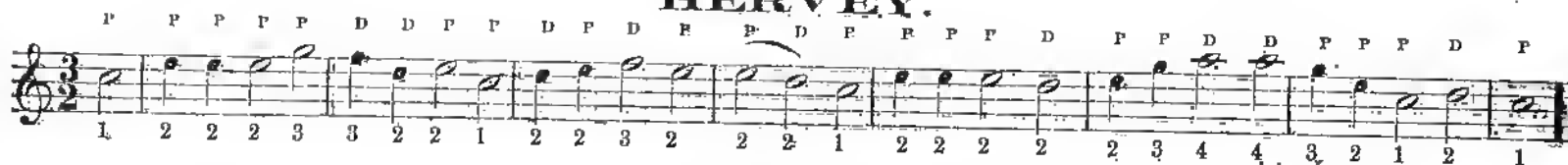
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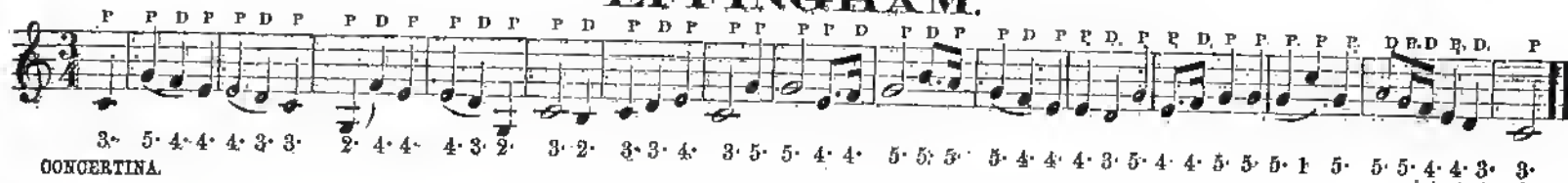
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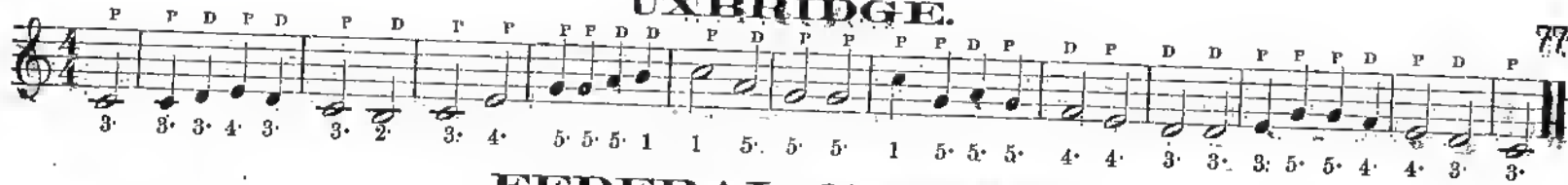


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CONCERTINA.

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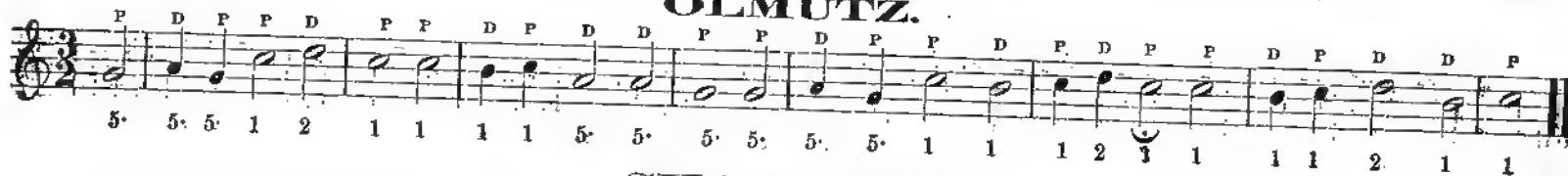
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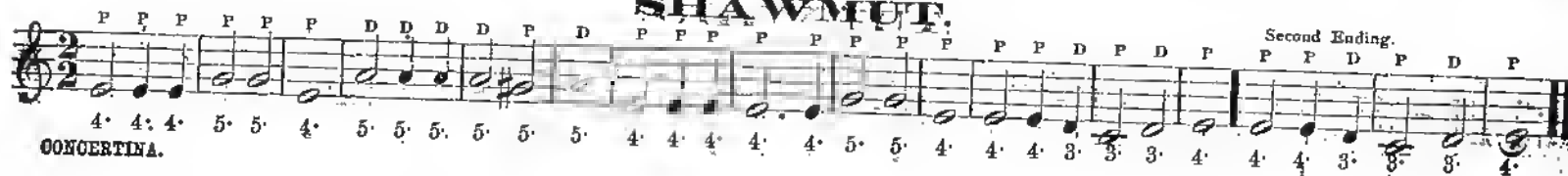
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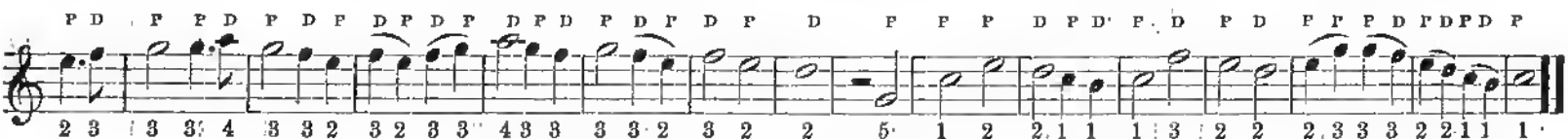
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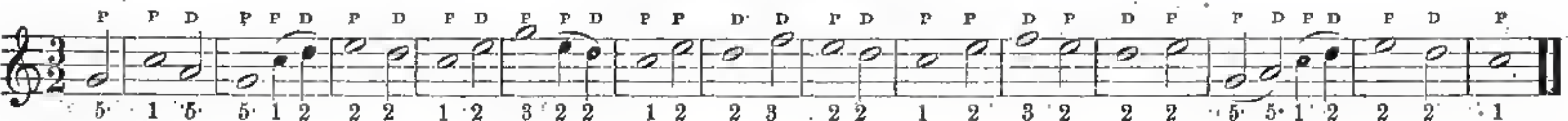
SINAI.



JORDAN.



MARTYRDOM.



CONCERTINA.

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